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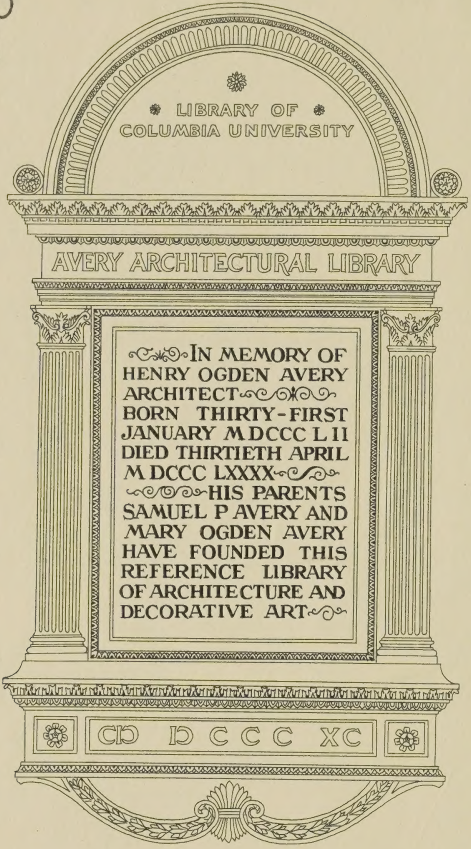

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The
DUTCH BOY PAINTER MAGAZINE

BOUND VOLUME XXXI
Containing the Six Numbers Issued in
1938

Published in the Interest of Good Painting by
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THIRTY-FIRST YEAR

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DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 1 1938

HOW FAR WILL HE JUMP?

FOUR feet? Two feet? One guess is as good as another. We say the frog's performance is unpredictable . . . much like the performance of some paints. It's different with Dutch Boy . . . you KNOW what to expect from it. Because you've seen Dutch Boy jobs wear and wear and wear. Because you've done Dutch Boy jobs that made satisfied customers—jobs that gave you a profit and added to your reputation.

You can't afford to guess—it costs too much. You can depend on Dutch Boy because—

Dutch Boy white-lead paint, properly mixed and applied to a fit surface, never cracks and scales—it wears down stubbornly and leaves a repainting surface that needs no special preparation.

DUTCH BOY PAINTER Magazine
Volume 31 1938 No. 1
Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

MIXING LEAD AND OIL PAINT

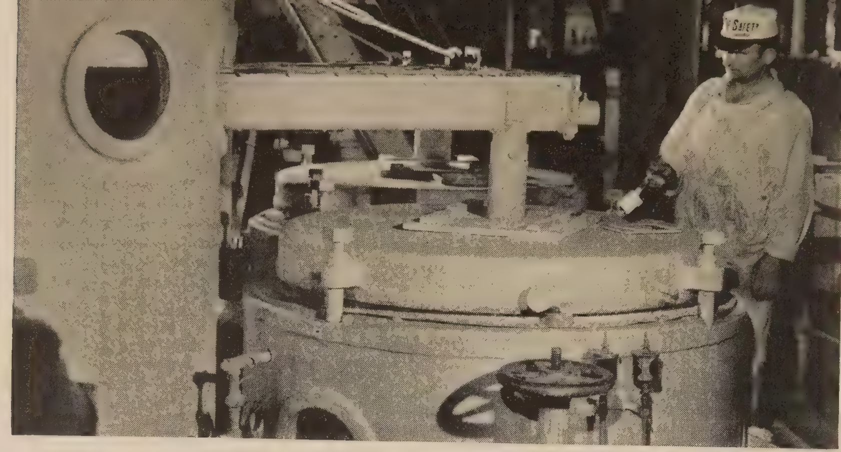
"I WAS out on a job the other day and I had quite a discussion with the home owner over the merits of certain paints," relates a good painter friend of the editor's. "It all came about as I was mixing a batch of lead paint before starting the job.

"It seems that this home owner had heard or read somewhere that no painter could possibly mix lead and oil as thoroughly as paint is mixed by machinery. I wasn't long in setting him right.

"In the first place, I told him, I've been mixing, tinting and spreading paint for 35 years and, so far as I know, the only way my customers ever judged my materials and my work was on the basis of value received. In other words, by how long my jobs lasted, how well the paint protected the house, how well it kept its good looks and how easy it was to repaint. Since I have never had a legitimate complaint on a lead job that was done as I wanted to do it, I felt I could safely assume that both my materials and my method of mixing them were okay.

"To give further point to my contention that painter-mixed paint is mixed as well as it is possible to mix paint in any other way, I explained to this man some of the things I saw when I visited one of your plants a couple of years ago. I described how white-lead was put into a chaser, a measured amount of linseed oil poured in, how the 2½ ton roller mixed the lead and oil intimately, how the 'chasing' continued until all the oil had been taken up by the lead. Then, I related, the batch went into a paddle mixer for another long mixing. I explained how, after this, the paste, now apparently perfectly smooth and uniform, went to the flat, double buhrstone mills—heavy, 'toothed' stones, set very close together so that the lead-in-oil forced between them really got a thorough grinding.

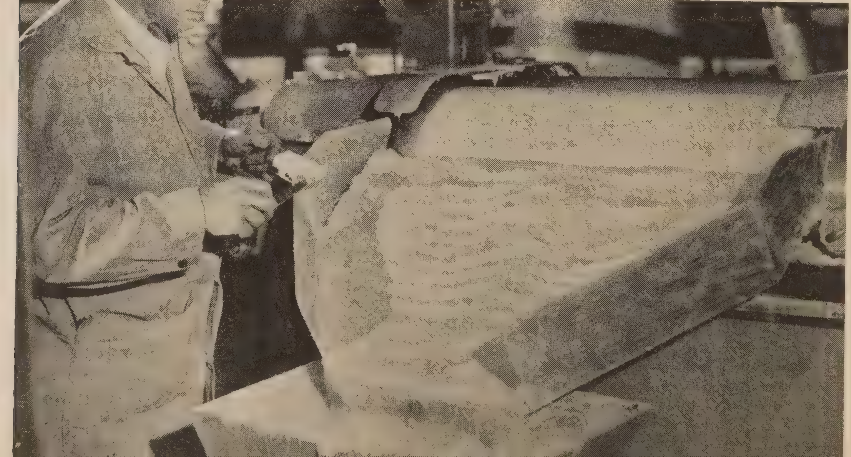
"I told my customer, as I was informed at the factory, that all this grinding was not done to make the lead fine—that part of the process is an



earlier operation—it was done solely to thoroughly incorporate the pigment and the oil. After the buhrstone milling I thought surely the paste was ready for packaging but there was more to come. The lead-in-oil went on to a heavy roller mill where it received its final grinding and 'polishing'.

"After this lengthy explanation, I emphasized the fact that the real mixing of white-lead and oil was done long before the painter opened the keg—that the painter's job was more a matter of thinning the paste than one of mixing oil with pigment. In other words, once the original incorporation of lead and oil took place in the heavy mixing machinery at the factory, the addition of more oil on the job was no more difficult than the re-mixing of any other type of paint—was, in fact, easier than working up the settled pigments in long-standing packages.

"My explanation must have been as convincing as it was logical because my customer not only listened closely but he told me to go right ahead with the job in my own way . . . said he'd never really given much thought to the things that went on 'behind the scenes.' "



PAINTING FUNDAMENTALS

UNTIL human nature undergoes some radical change, price will be *an* important, if not *the* important factor in buying a paint job. Almost the first question asked the painting contractor who looks over a job is, "What will it cost?" And the owner means first cost, not cost per year.

So, if it is human nature to buy on price, there is also a natural impulse to sell on price. It is the line of least resistance. There will always be "cheap" paints and "cheap" painters because there will always be home owners who buy solely on price.

Unless all signs are misleading, we are in for a period in which the quality paint and the quality painter may expect stiffer-than-usual competition from "cheap" materials and cut-price painters. How can we put price in its proper place? How can we convince home owners that the true cost of a paint job is never known until repainting time next comes?

One of the surest ways to sidetrack the price argument is to engage the customer in a frank discussion of the real purposes served by painting, the functions of each coat and the part played by experience in determining just the right paint mixture for all surface conditions. This discussion gives the painter a chance to prove that "no one knows paint like a painter" and it also helps to root out of the home owner's mind certain pre-conceived notions about paint that may do him, and his purse, more harm than good.

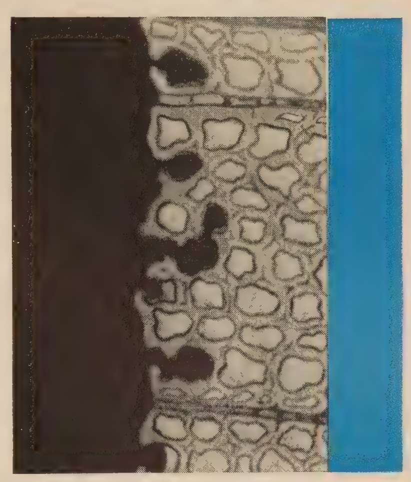


Figure 1—Unpainted.

The pictures on these pages tell a story that is well known to all experienced contracting painters, but it is a story that should be told, emphatically, to those home owners who suggest short cuts or who put too much faith in paints that have not fully proved themselves. The pictures are "stills" from a motion picture film produced for National Lead Company. They form part of an animated diagram, drawn from actual photomicrographs of cross-sections of siding.

Figure 1 shows a typical wood surface before priming. Note the pores of varying size which open on the surface. Practical experience has shown that for satisfactory paint service, the priming coat should fill up these pores as well as other crevices and irregulari-

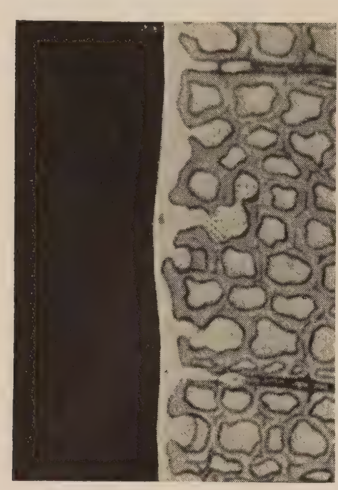
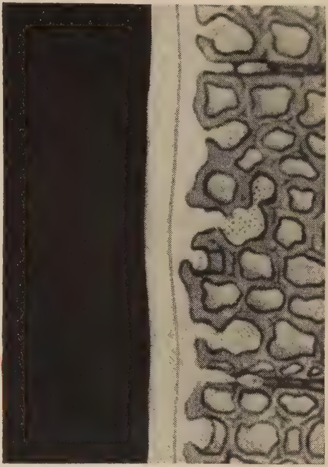


*Figure 2—
Priming Coat*

*Figure 3—
Second Coat.*



ties that may be present on the surface.

This filling-up procedure is necessary for two reasons. First, to seal the surface so that oil will not be drawn from coats applied over the primer. Such absorption frequently leads to early loss of gloss or spotting. Second, to enable the primer—the initial coat of paint—to bond itself firmly and permanently to the wood.

This second reason deserves more than passing attention. The bond of the primer is an important factor in the long-time service of paint. Unlike the top coats or the body coats which are applied and reapplied from time to time over it, a priming coat rarely faces direct attack by the weather (except, of course, in cases of long-continued paint neglect). Once having sealed the surface, its sole function is to provide a firm, solid foundation for any number of paint coats that may be applied over it during the life of the structure. Fortunately the pores of the wood offer the primer a "made-to-order" anchorage. This, combined with white-lead paint's natural adhesiveness, enables a properly designed primer to steadfastly resist the forces which tend to force it from the surface as time passes.

Good painting practice on new wood calls for the application of a priming coat formulated as follows:

Soft paste white-lead............	100 lbs.
Raw linseed oil..................	4 gals.
Pure turpentine..................	1¾ gals.
Liquid drier.....................	1 pint

Paint mixed in this manner will prime satisfactorily any normal wood surface. It contains sufficient oil to fill the pores completely, with enough left on the surface to bind the pigment

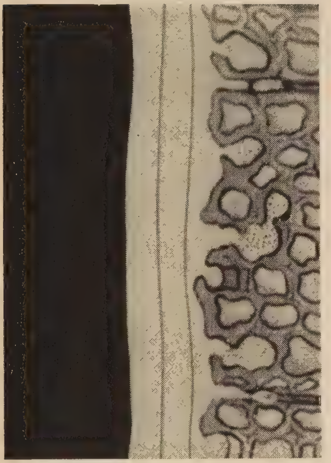
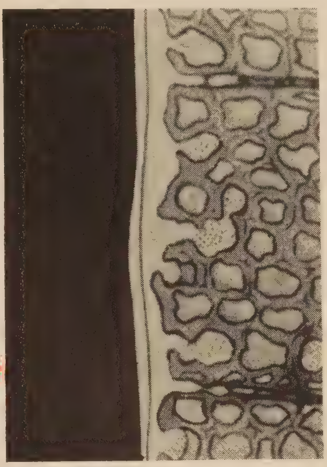


Figure 4—Third Coat.

Figure 5—Weathered Surface.



particles together. It contains sufficient turpentine to insure proper and thorough penetration.

Figure 2 shows the wood after priming. As was to be expected, the major portion of the primer has been absorbed into the surface. All that remains is a minutely thin film of long oil, lightly pigmented paint.

To add thickness to the finished film, to insure thorough hiding and to seal any porous areas left by the primer, standard practice calls for the application of a second or body coat. Here again experience on countless jobs indicates that a paint mixed as follows gives the best results:

Soft paste white-lead	100 lbs.
Raw linseed oil	1½ gals.
Pure turpentine	1¼ gals.
Liquid drier	1 pint

The pigment content of paint mixed on this basis is high enough to provide adequate hiding; the linseed oil sufficient for binding purposes and any sealing that may be necessary. The turpentine content is relatively high but this is desirable if the paint is to have proper brushing qualities. It is also helpful in hardening the film and causing it to dry with the low-gloss finish that gives the top coat a chance to really get hold.

Figures 3 and 4 show the surface before and after applying the top coat. Note how carefully the way has been prepared for the proper performance of this final coat. First, the surface has been sealed. Second, a smooth, solid, non-absorbent, fairly flat ground has been established. All that is now needed is a finishing coat that will look well and that will have the sturdiness necessary to hold its looks despite the never-ending attack of the elements. Here, experience dictates a top coat mixed as follows:

Soft paste white-lead	100 lbs.
Raw linseed oil	3 gals.
Liquid drier	1 pint

To satisfy appearance requirements, this paint has good hiding and good leveling qualities and dries with a high gloss. From the service standpoint, it will prove durable and able to retain its elasticity after long exposure.

Figure 5 shows the surface after long-continued weathering and in need of new paint. Here we see that the top coat has entirely disappeared and the weather is making inroads in the body coat. The thickness of the film has been reduced by about one-half.

If this film is repainted now, only a minimum of surface preparation will be necessary. After brushing accumulated dirt and dust off the old paint, new paint may be applied. If the film is allowed to weather too long, repainting difficulties may set in. The remaining portion of the body coat may disintegrate entirely. Moisture may find its way through the primer, necessitating both its removal and a new primer.

Many new dwellings have, during the past couple of years, received only two coats of paint and, by the same token, considerable one-coat repainting has been done. Then, too, people have repainted less frequently, many having waited until the old paint was nearly gone. Thus it is easy to see that no crystal gazer need be consulted to tell us that there is plenty of trouble in sight for contractors who allow customers to persuade them that low first cost is the biggest factor in buying a paint job. The wise contractor will take the trouble to discuss the fundamental purposes of paint films in a sincere effort to get the customer to see things in their true focus.

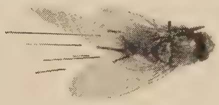
MODERNIZATION LOAN INSURANCE REVIVED

NEW housing legislation, designed primarily to stimulate the construction and modernization of a large number of homes and thus to aid the building industry and all its allies, was signed and made law by the President on February 4, 1938. This revival of many of the provisions of the National Housing Act which expired April 1, 1937, should mean new business for painting contractors and paint dealers.

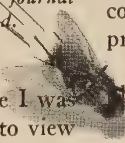
The new law provides for a guarantee against losses up to 10% of the aggregate loans made by any lending agency to property owners for financing alterations, repairs, painting, etc. Loans are repaid on the installment basis. Financing charges, term of repayment, etc., are set at levels calculated to interest owners who have postponed painting and repairs because of lack of ready cash.

If, as seems probable, this new housing and modernizing campaign proves as effective as the earlier drive, painting contractors and paint dealers should benefit in proportion to their own tie-up efforts. Full details of the new housing plan, information on making loans, etc., may be secured from your local banks or credit companies.

FLIES "HATE" BLUE



We reprint below a letter which appeared in the September, 1937, issue of "Paint Manufacture", widely read trade journal published in London, England.



Sir,

On my recent visit to France I was favoured with an opportunity to view various hospitals and clinics. I noted that most of the walls were coloured a medium blue—"implement blue," I think it is called. When I asked why, I was told by doctors and architects alike that flies have a marked dislike of blue. It would be interesting to have a few other opinions on this subject. If there be anything in the theory, butchers and bakers and confectioners might do worse than use blue paint on their shop walls.

I have heard from a distinguished Dutch engineer that he has built a number of abattoirs and factories in Denmark, and in each case has used bright blue for interior walls. He has applied the same idea to the kitchen of his own house in Surrey—all with marked success.

I would mention that there was no arsenic in the composition of the blue paint used in the hospitals or clinic which I inspected in France.

I have had many letters on the subject. Mr. W. A. Senior, a Bourton-on-the-Water chemist, says that he has for many years had kitchen and larder walls, also all enamelled meat covers, coloured blue, and that the scheme proves flies' dislike for the colour.

Mr. S. E. Penney, of Pinner, Middlesex, writes:

"About seven years ago, as nearly as I can remember, I read in a New Zealand journal (Meat and Wool) that blue paint was successfully used in the West Indies for the purpose of discouraging flies in houses there. Some time afterwards I persuaded my parents, who live in this district (Pinner) and were plagued by flies in their kitchen, to use a light shade of blue when redecorating. They did so, and the flies almost completely disappeared and have given very little trouble since.

"In my own house, where I have been living for about six months, all kitchen doors and cupboards are painted 'powder' blue, the ceiling is distempered very pale blue, and the walls, where not tiled in white, are papered in blue and white. It is quite exceptional to see a fly in this room, although at least one of my neighbours is so pestered that he uses considerable numbers

of fly-papers every summer, and now has two in use—with good catches.

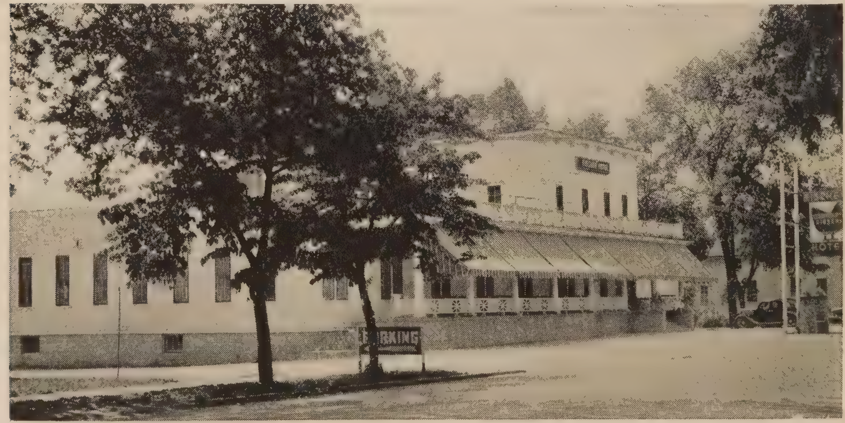
"I find also that very few flies enter any part of my house, and presume that this is because the insects normally enter by way of the kitchen; if this means of entry is made distasteful they do not come in at all. As I write there is not a fly to be seen in the dining room, although there is food (including meat) on the table, and all windows and internal doors are open. Although, of course, we do not make a practice of doing so, we find it perfectly safe to leave food exposed even in the hottest weather without fear of contamination, except that very occasionally a blow-fly blunders in the kitchen before he notices the colour; but he then makes a frantic effort to get out again."

Yours faithfully,
G. B. J. Athoe

It is generally agreed that human beings react to certain colors but we always had a suspicion that insects were color blind. Have you had any experience that would bear out Mr. Athoe's theory? If you have ideas on the subject, write us.

OUTSIDE—GOOD PAINT; INSIDE—GOOD FOOD

The Fisher Hotel, Frankenmuth, Michigan, believes that a good first impression is highly important in getting tourists to look, stop and eat. That's why the management employed the Roth brothers, Clarence and Herbert, of Richville, Michigan, to dress up the resort with a Dutch Boy job. This hotel has the reputation of serving one of the finest chicken dinners in the country—which may account for the fact that during the summer months it is not uncommon to serve 2,000 dinners in a single day.



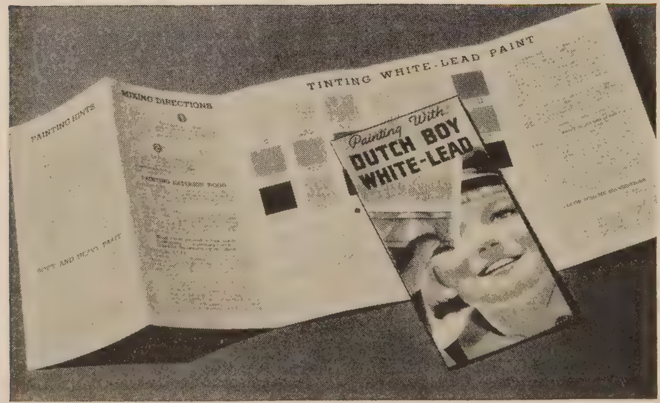
THIS YEAR . . . AND EVERY YEAR . . . YOU CAN DEPEND ON DUTCH BOY

DUTCH BOY, as usual, supports your local selling efforts with a smashing advertising campaign in the big magazines pictured here. Advertisements like the one reproduced on page 23 sell good paint right in your own locality. Tie up with them by stocking Dutch Boy, talking Dutch Boy, featuring Dutch Boy.

The three following pages show the features Dutch Boy offers you, free of charge, this year. Look them over, mark the order card, and mail it.

EIGHT FOLDERS DESCRIBING D

PAINTING FOLDERS



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Supplies of the
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without charge.

CH BOY PAINTERS' PRODUCTS

BLOTTERS

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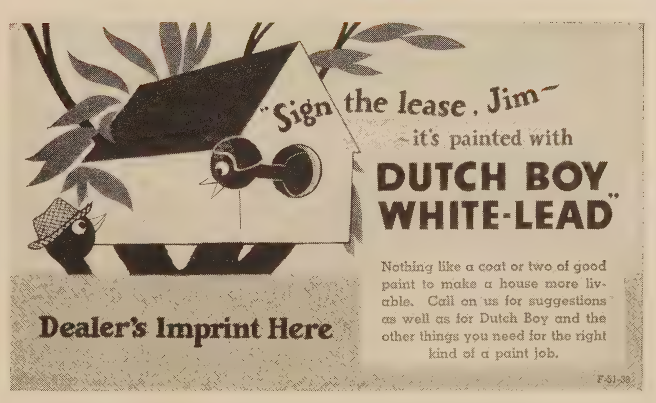


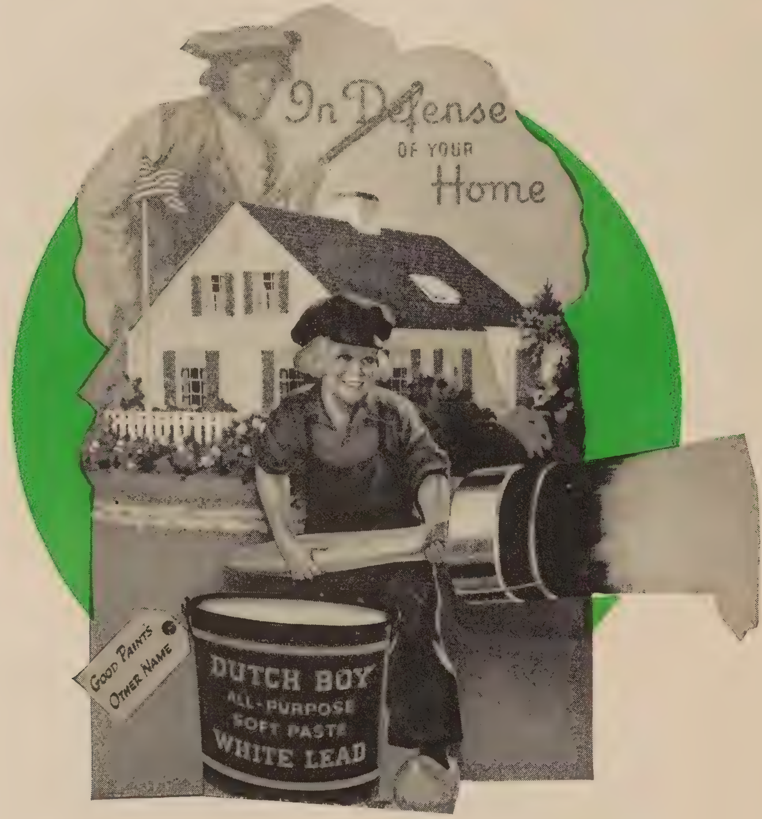
"Sign the lease, Jim—
—it's painted with
DUTCH BOY WHITE-LEAD"

Nothing like a coat or two of good paint to make a house more livable. Call on us for suggestions as well as for Dutch Boy and the other things you need for the right kind of a paint job.

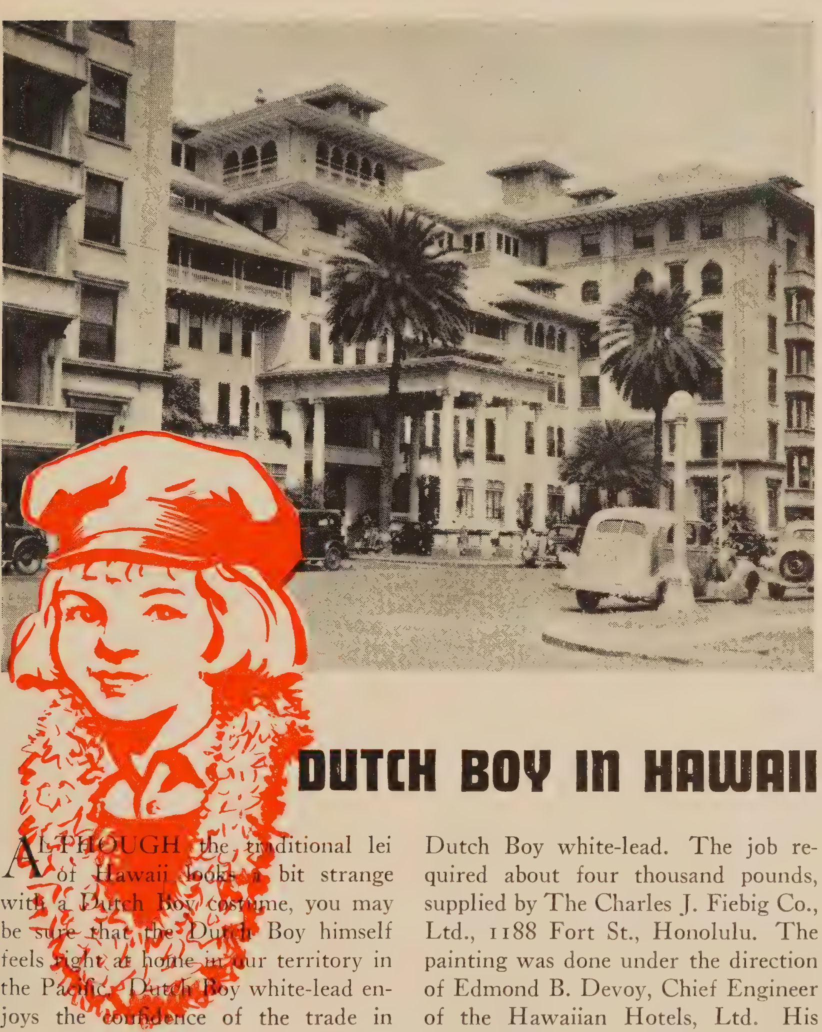
Dealer's Imprint Here

F-51-38

DUTCH BOY WINDOW DISPLAY



THIS display combines unusual construction with a pictorial appeal that will catch the eyes of passers-by. In his "minute-man" attitude, the Dutch Boy carries out perfectly the message of the display—"In Defense of your Home". The back piece is 31″ wide by 49″ high. The front piece measures 31″ by 35″. When set up in the window, the two pieces are joined by a connecting fin that also serves as an easel in case the dealer wishes to use the boy-and-brush panel alone as a separate floor stand. The display is easy to assemble and set up. It is lithographed in eight colors. This display is supplied without cost to dealers who regularly stock Dutch Boy white-lead.



DUTCH BOY IN HAWAII

ALTHOUGH the traditional lei of Hawaii looks a bit strange with a Dutch Boy costume, you may be sure that the Dutch Boy himself feels right at home in our territory in the Pacific. Dutch Boy white-lead enjoys the confidence of the trade in Hawaii just as it does here in the States.

Our photographic reproduction shows a portion of the exterior of Moana Hotel, Honolulu. The guest rooms, corridors and public rooms of this hotel were recently painted with Dutch Boy white-lead. The job required about four thousand pounds, supplied by The Charles J. Fiebig Co., Ltd., 1188 Fort St., Honolulu. The painting was done under the direction of Edmond B. Devoy, Chief Engineer of the Hawaiian Hotels, Ltd. His foreman in charge of mixing and application was A. Simeona, who has for many years been employed by the hotel as head painter. We are indebted to Mr. H. Pitchford of the Fiebig Co. for the photograph of the hotel.

A STRIP ACT...

Without Applause

SOME paints are like ham actors—they don't perform well. They may be billed as world-beaters but when they face the spot-light, and the eyes of a critical audience are focused on them, they just haven't got what it takes to make good. What promised to be a long run turns out to be a short burlesque—with a strip act as a wind-up. And the irony of it is that the customer paid for a good performance and found he had to pay double the price for the stripping.

To burn and scrape the paint off the house pictured here required 465 hours of labor. The blow torches consumed 25 gallons of gasoline. The leavings were hauled away by the wheelbarrow load, as shown in the middle photo. The picture at the top shows the strip act in progress. The one at the bottom reveals the house in its new coats of paint—Dutch Boy white-lead, Dutch Boy linseed oil, Dutch Boy drier, Dutch Boy colors and turpentine. The owner of this fine residence, Mrs. R. E. Bebb; the painter who did the job, Mr. George Pigott; the Dutch Boy supplier, Studer Paint & Glass Company—all can look forward to a high class performance from now on. Dutch Boy is a seasoned trouper—he gets top billing everywhere because he gives a top-notch performance.

PAINTING OVER DARK-STAINED SHINGLES

J. P. St. George*

IF THE painting contractor with a stained-shingle painting job on his hands approaches the task with some feeling of uneasiness he is not to be blamed. Perhaps he has had, or has seen, these jobs "go sour" too often for comfort. This is particularly true of dark-stained shingles, the original stain of which contained creosote or some other penetrating, non-drying oil.

Creosote is a useful material, in its own province, and no attempt at disparagement is here being made. It is, however, the principal disturbing element in work that calls for repainting with other materials. It is a notorious "bleeder", as many an unwary painter has found on occasion.

Before any stained job is painted, therefore, a test for "bleeding" should be made. This is best accomplished by spreading a small amount of white-lead and oil paint on an inconspicuous but representative area of the surface. It may be possible to coat in a couple of shingles located at the rear of the house where the test won't be objectionable.

This test portion should be given time to dry out and harden. Two to four weeks should be long enough. In most cases of discoloration due to "bleeding" the trouble shows up within the first week after painting. If "bleeding" occurs on the test area, the painter will naturally suggest to the home owner that the building be restained, rather than painted. There is no practical or economical way to prevent the staining because the vehicle in any oil paint reactivates the creosote and causes it to come through subsequent paint coats. Thus the wisest course is to "stop fighting 'em and jine 'em"—that is, give the house another coat of creosote stain.

If "bleeding" does not occur on the

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*Dept. of Technical Paint Service, Research Laboratories, National Lead Co.

test area and if this area is a true sample of the whole surface, it should be safe to go ahead with the painting. White-lead paint mixed according to the usual priming, body and finishing coat formulas will do a satisfactory job.

On some old houses, the shingles of which were last stained many years ago, it will be found that the creosote has lost its potency, its tendency to bleed. Naturally the shingles will be unusually porous and need more oil than is used in paint for less thirsty surfaces. In these cases, the first coat would consist of:

100 lbs. all-purpose soft paste white-lead
4 gals. pure raw linseed oil
1¾ gals. pure turpentine
1 pint pure liquid drier

This mix yields 9 gals. of paint that will cover about 400 square feet per gallon on the average shingled surface.

The second coat, to be applied after the first coat is dry and hard, should consist of:

100 lbs. all-purpose soft paste white-lead
2 gals. pure raw linseed oil
¾ gal. pure turpentine
1 pint pure liquid drier

This mix yields 6 gallons of paint that will cover about 600 square feet per gallon. If the job is not to be pure white, tint the second coat with some of the color to be used in the final coat.

The finishing coat, to be applied after the second coat has dried and hardened, should consist of:

100 lbs. all-purpose soft paste white-lead
3 gals. pure raw linseed oil
1 pint pure liquid drier

This mix yields 6¼ gallons of paint that will cover about 700 square feet per gallon.

If boiled linseed oil is used in any instance, use half the quantity of drier specified. Painters who prefer to use standoil type linseed oil in their finishing coats should add a quart of turpentine to the mix.

Some owners of shingled houses prefer a glossless finish when the job is painted. To satisfy this desire, mix the final coat on the basis of 100 lbs. of all-purpose soft paste white-lead and three gallons of Lead Mixing Oil. This will make 6 gallons of paint that will cover about 700 square feet per gallon.

All of the paint-mixing directions given thus far are based on the supposition that the customer wants a white or light tinted job. It is on this type of work that creosote "bleeding" is most objectionable. Obviously, dark-colored paints are not much affected by this type of discoloration.

Here are some color formulas for dark-colored finishing coats. These produce straight, flat colors, no white-lead being required. The colors in oil should be thinned, in each instance, with 3 quarts of Lead Mixing Oil and require ½ pint of liquid drier:

Indian Red—yield: 1¾ gals.
  ½ gal. venetian red
  ½ gal. indian red

Red Brown—yield: 2 gals.
  ½ gal. indian red
  ¾ gal. raw sienna

Chromium Oxide—yield: 1¾ gals.
  1 gal. C.P. chromium oxide green

Chocolate Brown—yield: 2 gals.
1 gal. burnt umber
1 qt. indian red

Variations of these colors are, of course, easily produced.

To sum up, the safest practice to follow when called on to paint dark-stained shingles, is to first test the old stain for "bleeding". If this discoloration appears, tell the home owner that it will be better to restain the job unless he wants dark-colored paint used. If no "bleeding" tendency shows up in the test, use paint formulated as indicated, brush it out properly and allow plenty of drying time between coats.

THE INN AT PONTE VEDRA BEACH, FLORIDA

Recently completed at Ponte Vedra Beach, midway between Jacksonville and St. Augustine, the Ponte Vedra Inn, shown above, is one of the finest resorts of its type along the Florida shore. In addition to the main building, the Inn grounds contain a fresh-water swimming pool, cabanas, tennis courts, a golf course, two 9-hole putting courses and a 9-hole pitch and putt course. All buildings are in the Monterey style of architecture and were designed by Marsh and Saxelbye, Jacksonville architects.

Dutch Boy white-lead and other Dutch Boy products play an important part in the Inn's protection and decoration. For example, the plaster walls of the main lounge room shown at left are sealed with Dutch Boy wall primer followed by three coats of Dutch Boy white-lead and Lead Mixing Oil paint. The rafters and ceiling boards are treated with an antique, gray glaze made with Dutch Boy white-lead, Lead Mixing Oil and flatting oil.

PAINT QUESTIONS ANSWERED

National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest—space limitations permit the printing of only a few of the problems handled

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Painting Calcimined Walls

Question: The rooms in our school house have always been calcimined. Each time the job was done, the old calcimine was not washed off. Last year the walls were painted with a so-called waterproof cold water paint, right over the three or four coats of old calcimine. Shortly afterward the paint began curling up and scaling off. What kind of coating can be applied to the walls to prevent further scaling, and that will give us a good job? About one-quarter of the last paint has scaled off, some of it clear down to the first coat of calcimine.

Answer: It is quite clear that the cold water paint put on last year contained considerably more binder than the calcimine previously used. This probably brought about the curling and scaling. We do not recommend painting with either oil paints or so-called cold water paints over calcimine. Unless the binder in the calcimine is strong enough to insure good and continued anchorage of this comparatively light water paint, it cannot be expected to provide a suitable foundation for heavier or stronger mixtures such as casein or oil paints.

We suggest that, for a good, lasting job you remove all traces of the coatings now on the walls. A thorough scrubbing with warm water ought to remove the water paints. When all the calcimine and old glue size has been cleaned off, it would be a good idea, before painting, to test the plaster in several places for signs of active alkali. Do this with a couple of ounces of phenolphthalein solution that your druggist will prepare for you at small cost. Dab the water-white phenolphthalein on the walls at intervals and watch its action. If the wet spots turn pink or red, the plaster still contains free alkali which may spoil any paint spread on the walls. In this event, the plaster should be treated with a zinc sulphate solution. This is made by dissolving two pounds of zinc sulphate in a gallon of water. After this solution has been applied to the walls, allow sufficient time for the plaster to dry before priming.

If the phenolphthalein does not turn color, no neutralizing treatment will be needed. You may go ahead with the painting. Our recommended system for painting interior plaster follows:

PRIMING COAT

Dutch Boy Wall Primer (covers about 800 sq. ft. per gallon).

SECOND COAT

100 lbs. Dutch Boy white-lead
3 to 4 gals. Dutch Boy Lead Mixing Oil

This mix makes 6 to 7 gals. of paint that will cover about 800 sq. ft. per gallon.

THIRD COAT

For flat finish, repeat second coat.

For special flat stippled finish:

100 lbs. Dutch Boy white-lead
2 gals. Dutch Boy Lead Mixing Oil

This mix makes 5 gals. of paint that will cover about 600 sq. ft. per gallon.

If tinted paint is wanted, add the necessary Dutch Boy colors-in-oil to the second and third coat paint.

Paint mixed according to the above directions is durable and truly washable. It is ideal for use in school rooms.

Cause of Wall Paint Failure

Question: About a year ago I painted the walls and ceiling of a kitchen. I used a good grade of flat paint, two coats, for the job. The walls and ceiling were in good shape when I painted them. They had been washed and appeared to be in ideal condition for painting. A month ago the owner asked me to come over to look at the paint. On the ceiling and two walls the film was okay—no cracking, flaking or scaling. On the other two walls a sort of brownish liquid appeared in several places. This liquid had run down the walls and left dirty streaks. I got a sponge, mild soap and warm water and washed off all the brown liquid and the streaks, leaving the walls looking good. Yesterday the owner phoned me again and informed me that the discoloration had returned and the brown stuff was again oozing out. Please give me your views as to the cause of this trouble; also a remedy.

Answer: The first clue to the answer to your problem is the color and action of the liquid that came through the paint. It has all the earmarks of "alkali trouble". The next clue lies in the location of the discolored areas. You say they are confined to just two of the walls. That leads us to believe these walls are at the corner of the building—outer walls.

We strongly suspect that for some reason or other the outside walls developed cracks or became unduly porous; rain seeped through, entered the plaster, reactivated the alkali in the plaster and this "burned" through the paint. In all cases of this type that we have seen, the "ooze" was a dirty brown color, just as you described it. We suggest that you inspect the outer walls carefully. Look for cracks, leaks around windows or doors and corner boards. If the building is of brick, stucco or cement block construction, see if any unusually porous areas have developed. Any condition that allows moisture to enter should be remedied, either by construction repairs, filling cracks or application of a waterproofer.

When the entry of moisture is effectively stopped, you may return to the kitchen and fix up the paint job. Remove all the paint on the two affected walls—either by burning and scraping or with a chemical paint remover. Neutralize the plaster, if necessary, with a solution of 2 lbs. zinc sulphate in one gallon of water. Let the walls dry thoroughly and prime with Dutch Boy wall primer. Then, if the owner gives the word, repaint all walls and ceiling with a white-lead and Lead Mixing Oil paint, mixed on the basis of 25 lbs. of Dutch Boy white-lead and 3 quarts to 1 gallon of Lead Mixing Oil, tinted to suit.

Keeping Flies off Wet Paint

Question: At certain times during the year we are bothered considerably by small flies and gnats. These insects light on freshly painted siding and stay put. Is there anything we can add to our paint to discourage this sort of discoloration?

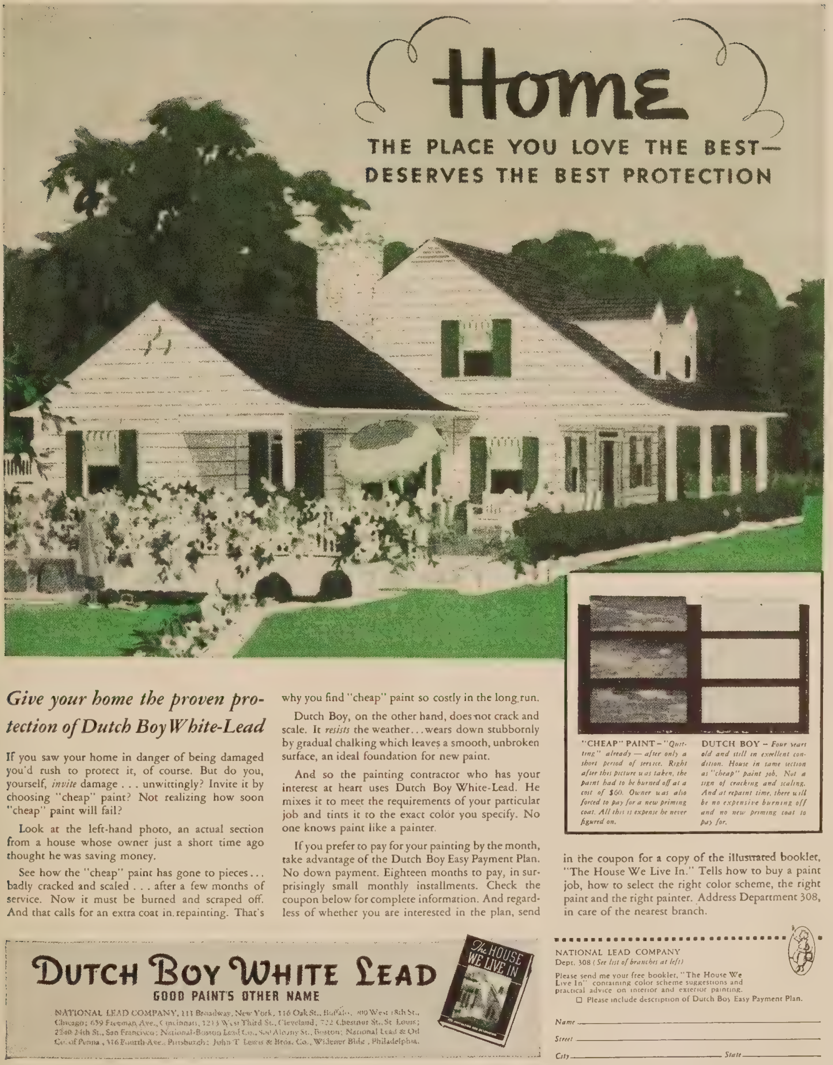
Answer: Judging by the frequency with which this question is asked, you have plenty of company—keeping insects off wet paint bothers a lot of painters. During windy weather it is, of course, impossible to keep flies away from freshly painted surfaces. If the air is calm those insects that, in their search for food, are attracted to the paint by the odor of vegetable oil (linseed), may be discouraged by changing the smell of the drying film. This is accomplished by adding a tablespoonful or two of oil of citronella or wintergreen to the finishing coat mix. Campers, hunters, etc., have found both these oils useful in keeping mosquitoes at a safe distance, proving that the odor is a real discouragement to some pests, at least.

Refinishing a Floor for Dancing

Question: I have a refinishing job on a 50′ x 150′ gymnasium floor. The floor is of heart pine and is about a year old. When laid, it was sanded and filled, then waxed several times with liquid wax. The owners now want a hard, mirror-like finish that will stand a lot of dancing. How should I go about this job?

Answer: Before any hard finish can be given the floor, it will be necessary to remove all trace of the wax that has been rubbed in. A good scrubbing with turpentine ought to get all the wax out of the wood. If one going-over doesn't do the trick, it will be necessary to repeat the operation, because shellac or varnish will not get a good anchorage in the wood if the pores are clogged with wax and the old filler.

With the floor properly prepared, refill the wood with a good silex paste filler. Brush this material across the grain of the wood, using a stiff, stubby brush that will work the paste well into the pores. One coat of filler makes a fair job, but two coats are better. After the filler has dried for about an hour, rub briskly across the grain of the wood with coarse burlap or excelsior to remove surplus filler left on the surface. With the floor smooth and clean you may go ahead with the varnishing. Apply two or three coats of the best floor varnish available. Then finish with a high grade paste wax, well rubbed on.



Home

THE PLACE YOU LOVE THE BEST—DESERVES THE BEST PROTECTION

Give your home the proven protection of Dutch Boy White-Lead

If you saw your home in danger of being damaged you'd rush to protect it, of course. But do you, yourself, *invite* damage . . . unwittingly? Invite it by choosing "cheap" paint? Not realizing how soon "cheap" paint will fail?

Look at the left-hand photo, an actual section from a house whose owner just a short time ago thought he was saving money.

See how the "cheap" paint has gone to pieces . . . badly cracked and scaled . . . after a few months of service. Now it must be burned and scraped off. And that calls for an extra coat in repainting. That's why you find "cheap" paint so costly in the long run.

Dutch Boy, on the other hand, does not crack and scale. It *resists* the weather . . . wears down stubbornly by gradual chalking which leaves a smooth, unbroken surface, an ideal foundation for new paint.

And so the painting contractor who has your interest at heart uses Dutch Boy White-Lead. He mixes it to meet the requirements of your particular job and tints it to the exact color you specify. No one knows paint like a painter.

If you prefer to pay for your painting by the month, take advantage of the Dutch Boy Easy Payment Plan. No down payment. Eighteen months to pay, in surprisingly small monthly installments. Check the coupon below for complete information. And regardless of whether you are interested in the plan, send in the coupon for a copy of the illustrated booklet, "The House We Live In." Tells how to buy a paint job, how to select the right color scheme, the right paint and the right painter. Address Department 308, in care of the nearest branch.

"CHEAP" PAINT – *"Quitting" already — after only a short period of service. Right after this picture was taken, the paint had to be burned off at a cost of $60. Owner was also forced to pay for a new priming coat. All this is expense he never figured on.*

DUTCH BOY – *Four years old and still in excellent condition. House in same section as "cheap" paint job. Not a sign of cracking and scaling. And at repaint time, there will be no expensive burning off and no new priming coat to pay for.*

DUTCH BOY WHITE LEAD

GOOD PAINT'S OTHER NAME

NATIONAL LEAD COMPANY, 111 Broadway, New York; 116 Oak St., Buffalo; 900 West 18th St., Chicago; 659 Freeman Ave., Cincinnati; 1213 West Third St., Cleveland; 722 Chestnut St., St. Louis; 2240 24th St., San Francisco; National-Boston Lead Co., 800 Albany St., Boston; National Lead & Oil Co. of Penna., 316 Fourth Ave., Pittsburgh; John T. Lewis & Bros. Co., Widener Bldg., Philadelphia.

NATIONAL LEAD COMPANY
Dept. 308 (*See list of branches at left*)

Please send me your free booklet, "The House We Live In" containing color scheme suggestions and practical advice on interior and exterior painting.

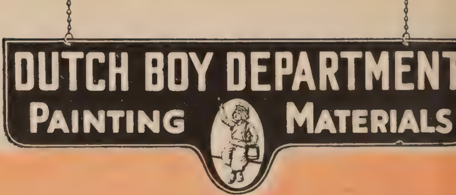
☐ Please include description of Dutch Boy Easy Payment Plan.

Name ____________________

Street ____________________

City ____________ *State* ________

This is a small two-color reproduction of one of the full-page, full color advertisements that the makers of Dutch Boy white-lead are running this year in large national magazines —see page 11. These advertisements sell both good paint and *good painting . . . the kind of work you do with Dutch Boy white-lead.*



Put in a DUTCH BOY DEPARTMENT *to build your* VOLUME BUSINESS

The Dutch Boy Line is the Painters' Line because it gives them the materials they prefer to use on the kind of jobs they prefer to do. The famous Dutch Boy Painter trademark is the high sign and the buy sign for painting contractors. They find it on these quality materials:

Dutch Boy white-lead
Dutch Boy linseed oil
Dutch Boy Lead Mixing Oil
Dutch Boy quick-drying red-lead
Dutch Boy colors in oil
Dutch Boy wall primer
Dutch Boy liquid drier

Ring up the big numbers on your cash register more often by attracting the big volume trade . . . a Dutch Boy Department does just that!

DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 1 1938

HOW FAR WILL HE JUMP?

FOUR feet? Two feet? One guess is as good as another. We say the frog's performance is unpredictable . . . much like the performance of some paints. It's different with Dutch Boy . . . you KNOW what to expect from it. Because you've seen Dutch Boy jobs wear and wear and wear. Because you've done Dutch Boy jobs that made satisfied customers—jobs that gave you a profit and added to your reputation.

You can't afford to guess—it costs too much. You can depend on Dutch Boy because—

Dutch Boy white-lead paint, properly mixed and applied to a fit surface, never cracks and scales—it wears down stubbornly and leaves a repainting surface that needs no special preparation.

DUTCH BOY PAINTER Magazine
Volume 31 1938 No. 1
Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

MIXING LEAD AND OIL PAINT

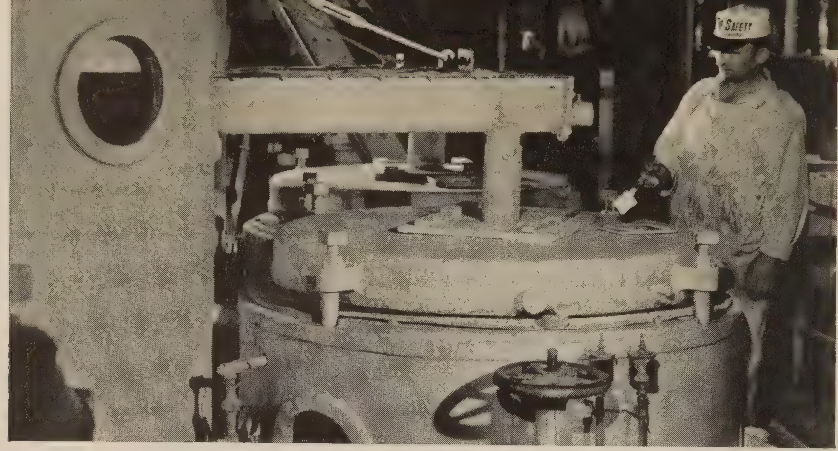
"I WAS out on a job the other day and I had quite a discussion with the home owner over the merits of certain paints," relates a good painter friend of the editor's. "It all came about as I was mixing a batch of lead paint before starting the job.

"It seems that this home owner had heard or read somewhere that no painter could possibly mix lead and oil as thoroughly as paint is mixed by machinery. I wasn't long in setting him right.

"In the first place, I told him, I've been mixing, tinting and spreading paint for 35 years and, so far as I know, the only way my customers ever judged my materials and my work was on the basis of value received. In other words, by how long my jobs lasted, how well the paint protected the house, how well it kept its good looks and how easy it was to repaint. Since I have never had a legitimate complaint on a lead job that was done as I wanted to do it, I felt I could safely assume that both my materials and my method of mixing them were okay.

"To give further point to my contention that painter-mixed paint is mixed as well as it is possible to mix paint in any other way, I explained to this man some of the things I saw when I visited one of your plants a couple of years ago. I described how white-lead was put into a chaser, a measured amount of linseed oil poured in, how the 2½ ton roller mixed the lead and oil intimately, how the 'chasing' continued until all the oil had been taken up by the lead. Then, I related, the batch went into a paddle mixer for another long mixing. I explained how, after this, the paste, now apparently perfectly smooth and uniform, went to the flat, double buhrstone mills—heavy, 'toothed' stones, set very close together so that the lead-in-oil forced between them really got a thorough grinding.

"I told my customer, as I was informed at the factory, that all this grinding was not done to make the lead fine—that part of the process is an



earlier operation—it was done solely to thoroughly incorporate the pigment and the oil. After the buhrstone milling I thought surely the paste was ready for packaging but there was more to come. The lead-in-oil went on to a heavy roller mill where it received its final grinding and 'polishing'.

"After this lengthy explanation, I emphasized the fact that the real mixing of white-lead and oil was done long before the painter opened the keg—that the painter's job was more a matter of thinning the paste than one of mixing oil with pigment. In other words, once the original incorporation of lead and oil took place in the heavy mixing machinery at the factory, the addition of more oil on the job was no more difficult than the re-mixing of any other type of paint—was, in fact, easier than working up the settled pigments in long-standing packages.

"My explanation must have been as convincing as it was logical because my customer not only listened closely but he told me to go right ahead with the job in my own way . . . said he'd never really given much thought to the things that went on 'behind the scenes.' "

PAINTING FUNDAMENTALS

UNTIL human nature undergoes some radical change, price will be *an* important, if not *the* important factor in buying a paint job. Almost the first question asked the painting contractor who looks over a job is, "What will it cost?" And the owner means first cost, not cost per year.

So, if it is human nature to buy on price, there is also a natural impulse to sell on price. It is the line of least resistance. There will always be "cheap" paints and "cheap" painters because there will always be home owners who buy solely on price.

Unless all signs are misleading, we are in for a period in which the quality paint and the quality painter may expect stiffer-than-usual competition from "cheap" materials and cut-price painters. How can we put price in its proper place? How can we convince home owners that the true cost of a paint job is never known until repainting time next comes?

One of the surest ways to sidetrack the price argument is to engage the customer in a frank discussion of the real purposes served by painting, the functions of each coat and the part played by experience in determining just the right paint mixture for all surface conditions. This discussion gives the painter a chance to prove that "no one knows paint like a painter" and it also helps to root out of the home owner's mind certain pre-conceived notions about paint that may do him, and his purse, more harm than good.

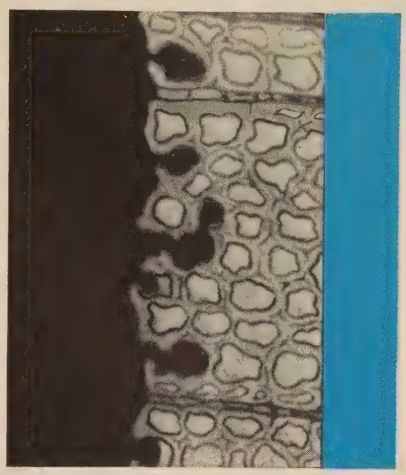


Figure 1—Unpainted.

The pictures on these pages tell a story that is well known to all experienced contracting painters, but it is a story that should be told, emphatically, to those home owners who suggest short cuts or who put too much faith in paints that have not fully proved themselves. The pictures are "stills" from a motion picture film produced for National Lead Company. They form part of an animated diagram, drawn from actual photomicrographs of cross-sections of siding.

Figure 1 shows a typical wood surface before priming. Note the pores of varying size which open on the surface. Practical experience has shown that for satisfactory paint service, the priming coat should fill up these pores as well as other crevices and irregulari-

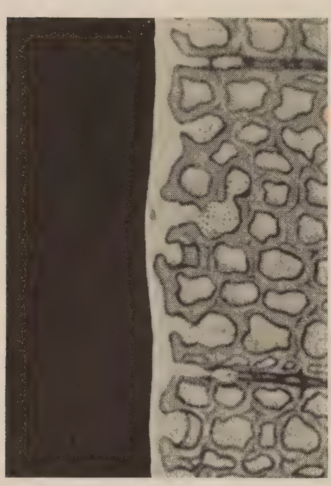
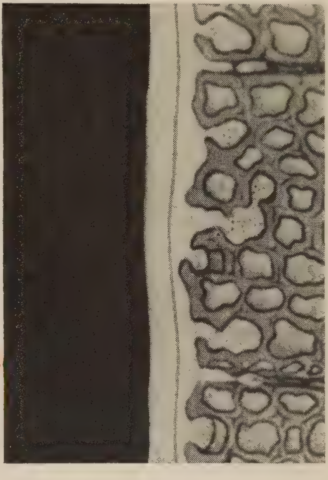


*Figure 2—
Priming Coat*

*Figure 3—
Second Coat.*



ties that may be present on the surface.

This filling-up procedure is necessary for two reasons. First, to seal the surface so that oil will not be drawn from coats applied over the primer. Such absorption frequently leads to early loss of gloss or spotting. Second, to enable the primer—the initial coat of paint—to bond itself firmly and permanently to the wood.

This second reason deserves more than passing attention. The bond of the primer is an important factor in the long-time service of paint. Unlike the top coats or the body coats which are applied and reapplied from time to time over it, a priming coat rarely faces direct attack by the weather (except, of course, in cases of long-continued paint neglect). Once having sealed the surface, its sole function is to provide a firm, solid foundation for any number of paint coats that may be applied over it during the life of the structure. Fortunately the pores of the wood offer the primer a "made-to-order" anchorage. This, combined with white-lead paint's natural adhesiveness, enables a properly designed primer to steadfastly resist the forces which tend to force it from the surface as time passes.

Good painting practice on new wood calls for the application of a priming coat formulated as follows:

Soft paste white-lead	100 lbs.
Raw linseed oil	4 gals.
Pure turpentine	1¾ gals.
Liquid drier	1 pint

Paint mixed in this manner will prime satisfactorily any normal wood surface. It contains sufficient oil to fill the pores completely, with enough left on the surface to bind the pigment

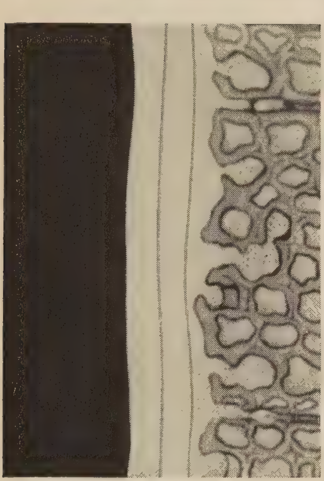


Figure 4—Third Coat.

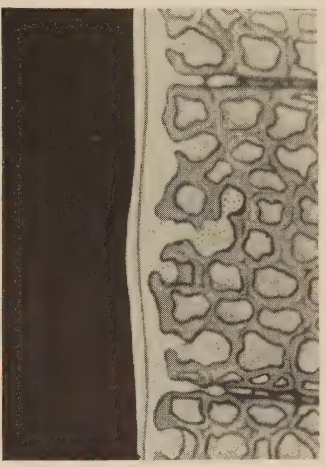


Figure 5—Weathered Surface.

particles together. It contains sufficient turpentine to insure proper and thorough penetration.

Figure 2 shows the wood after priming. As was to be expected, the major portion of the primer has been absorbed into the surface. All that remains is a minutely thin film of long oil, lightly pigmented paint.

To add thickness to the finished film, to insure thorough hiding and to seal any porous areas left by the primer, standard practice calls for the application of a second or body coat. Here again experience on countless jobs indicates that a paint mixed as follows gives the best results:

Soft paste white-lead	100 lbs.
Raw linseed oil	1½ gals.
Pure turpentine	1¼ gals.
Liquid drier	1 pint

The pigment content of paint mixed on this basis is high enough to provide adequate hiding; the linseed oil sufficient for binding purposes and any sealing that may be necessary. The turpentine content is relatively high but this is desirable if the paint is to have proper brushing qualities. It is also helpful in hardening the film and causing it to dry with the low-gloss finish that gives the top coat a chance to really get hold.

Figures 3 and 4 show the surface before and after applying the top coat. Note how carefully the way has been prepared for the proper performance of this final coat. First, the surface has been sealed. Second, a smooth, solid, non-absorbent, fairly flat ground has been established. All that is now needed is a finishing coat that will look well and that will have the sturdiness necessary to hold its looks despite the never-ending attack of the elements. Here, experience dictates a top coat mixed as follows:

Soft paste white-lead	100 lbs.
Raw linseed oil	3 gals.
Liquid drier	1 pint

To satisfy appearance requirements, this paint has good hiding and good leveling qualities and dries with a high gloss. From the service standpoint, it will prove durable and able to retain its elasticity after long exposure.

Figure 5 shows the surface after long-continued weathering and in need of new paint. Here we see that the top coat has entirely disappeared and the weather is making inroads in the body coat. The thickness of the film has been reduced by about one-half.

If this film is repainted now, only a minimum of surface preparation will be necessary. After brushing accumulated dirt and dust off the old paint, new paint may be applied. If the film is allowed to weather too long, repainting difficulties may set in. The remaining portion of the body coat may disintegrate entirely. Moisture may find its way through the primer, necessitating both its removal and a new primer.

Many new dwellings have, during the past couple of years, received only two coats of paint and, by the same token, considerable one-coat repainting has been done. Then, too, people have repainted less frequently, many having waited until the old paint was nearly gone. Thus it is easy to see that no crystal gazer need be consulted to tell us that there is plenty of trouble in sight for contractors who allow customers to persuade them that low first cost is the biggest factor in buying a paint job. The wise contractor will take the trouble to discuss the fundamental purposes of paint films in a sincere effort to get the customer to see things in their true focus.

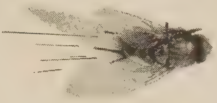
MODERNIZATION LOAN INSURANCE REVIVED

NEW housing legislation, designed primarily to stimulate the construction and modernization of a large number of homes and thus to aid the building industry and all its allies, was signed and made law by the President on February 4, 1938. This revival of many of the provisions of the National Housing Act which expired April 1, 1937, should mean new business for painting contractors and paint dealers.

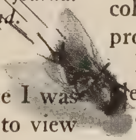
The new law provides for a guarantee against losses up to 10% of the aggregate loans made by any lending agency to property owners for financing alterations, repairs, painting, etc. Loans are repaid on the installment basis. Financing charges, term of repayment, etc., are set at levels calculated to interest owners who have postponed painting and repairs because of lack of ready cash.

If, as seems probable, this new housing and modernizing campaign proves as effective as the earlier drive, painting contractors and paint dealers should benefit in proportion to their own tie-up efforts. Full details of the new housing plan, information on making loans, etc., may be secured from your local banks or credit companies.

FLIES "HATE" BLUE



We reprint below a letter which appeared in the September, 1937, issue of "Paint Manufacture", widely read trade journal published in London, England.



Sir,

On my recent visit to France I was favoured with an opportunity to view various hospitals and clinics. I noted that most of the walls were coloured a medium blue—"implement blue," I think it is called. When I asked why, I was told by doctors and architects alike that flies have a marked dislike of blue. It would be interesting to have a few other opinions on this subject. If there be anything in the theory, butchers and bakers and confectioners might do worse than use blue paint on their shop walls.

I have heard from a distinguished Dutch engineer that he has built a number of abattoirs and factories in Denmark, and in each case has used bright blue for interior walls. He has applied the same idea to the kitchen of his own house in Surrey—all with marked success.

I would mention that there was no arsenic in the composition of the blue paint used in the hospitals or clinic which I inspected in France.

I have had many letters on the subject. Mr. W. A. Senior, a Bourton-on-the-Water chemist, says that he has for many years had kitchen and larder walls, also all enamelled meat covers, coloured blue, and that the scheme proves flies' dislike for the colour.

Mr. S. E. Penney, of Pinner, Middlesex, writes:

"About seven years ago, as nearly as I can remember, I read in a New Zealand journal (Meat and Wool) that blue paint was successfully used in the West Indies for the purpose of discouraging flies in houses there. Some time afterwards I persuaded my parents, who live in this district (Pinner) and were plagued by flies in their kitchen, to use a light shade of blue when redecorating. They did so, and the flies almost completely disappeared and have given very little trouble since.

"In my own house, where I have been living for about six months, all kitchen doors and cupboards are painted 'powder' blue, the ceiling is distempered very pale blue, and the walls, where not tiled in white, are papered in blue and white. It is quite exceptional to see a fly in this room, although at least one of my neighbours is so pestered that he uses considerable numbers

of fly-papers every summer, and now has two in use—with good catches.

"I find also that very few flies enter any part of my house, and presume that this is because the insects normally enter by way of the kitchen; if this means of entry is made distasteful they do not come in at all. As I write there is not a fly to be seen in the dining room, although there is food (including meat) on the table, and all windows and internal doors are open. Although, of course, we do not make a practice of doing so, we find it perfectly safe to leave food exposed even in the hottest weather without fear of contamination, except that very occasionally a blow-fly blunders in the kitchen before he notices the colour; but he then makes a frantic effort to get out again."

Yours faithfully,
G. B. J. Athoe

It is generally agreed that human beings react to certain colors but we always had a suspicion that insects were color blind. Have you had any experience that would bear out Mr. Athoe's theory? If you have ideas on the subject, write us.

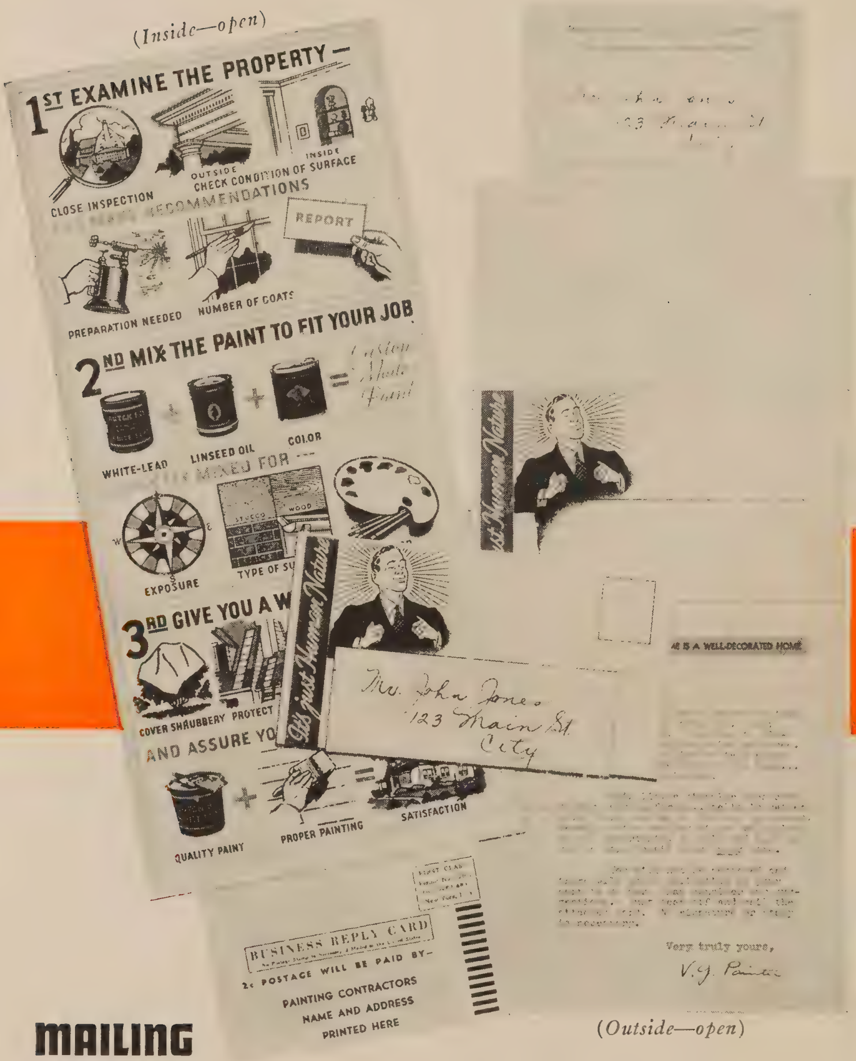
OUTSIDE—GOOD PAINT; INSIDE—GOOD FOOD

The Fisher Hotel, Frankenmuth, Michigan, believes that a good first impression is highly important in getting tourists to look, stop and eat. That's why the management employed the Roth brothers, Clarence and Herbert, of Richville, Michigan, to dress up the resort with a Dutch Boy job. This hotel has the reputation of serving one of the finest chicken dinners in the country—which may account for the fact that during the summer months it is not uncommon to serve 2,000 dinners in a single day.

THIS YEAR . . . AND EVERY YEAR . . . YOU CAN DEPEND ON DUTCH BOY

DUTCH BOY, as usual, supports your local job-getting efforts with a smashing advertising campaign in the big magazines pictured here. Advertisements like the one shown on page 23 sell good paint jobs right in your own neighborhood. Tie up with them by buying Dutch Boy, talking Dutch Boy, using Dutch Boy.

The three following pages show the features Dutch Boy offers you, free of charge, this year. Look them over and order the things you need on the order card.



(*Inside—open*)

(*Outside—open*)

MAILING FOLDER

An attention-getting piece that describes the kind of jobs you do. Interested home owners will tear off the reply cards (we imprint your name and address on them) and return them to you, asking you to call.

HANDBOOK ON PAINTING

The latest edition of the best known and most useful book in the business, contains 160 pages of paint and painting information. Pocket size.

COLOR PACK

A complete, easy-to-use deck of color cards, size 2 x 4 inches. The pack contains 24 gloss outside colors and 19 flat interior tints, all with complete mixing directions.

(*Front*)

(*Back*)

PAINT CALCULATOR

With this handy device you can quickly find your average cost per gallon of interior and exterior white-lead paint. Also gives formulas, yield, and coverage per gallon.

WET PAINT SIGN

Useful both as a "Fresh Paint!" warning and as an advertisement for your jobs, on the job. Your signs will be imprinted with your name and address or phone.

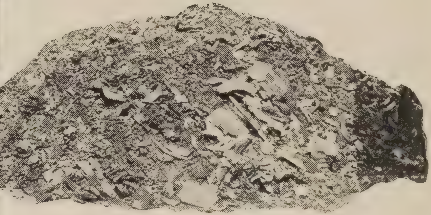
DUTCH BOY IN HAWAII

ALTHOUGH the traditional lei of Hawaii looks a bit strange with a Dutch Boy costume, you may be sure that the Dutch Boy himself feels right at home in our territory in the Pacific. Dutch Boy white-lead enjoys the confidence of the trade in Hawaii just as it does here in the States.

Our photographic reproduction shows a portion of the exterior of Moana Hotel, Honolulu. The guest rooms, corridors and public rooms of this hotel were recently painted with Dutch Boy white-lead. The job required about four thousand pounds, supplied by The Charles J. Fiebig Co., Ltd., 1188 Fort St., Honolulu. The painting was done under the direction of Edmond B. Devoy, Chief Engineer of the Hawaiian Hotels, Ltd. His foreman in charge of mixing and application was A. Simeona, who has for many years been employed by the hotel as head painter. We are indebted to Mr. H. Pitchford of the Fiebig Co. for the photograph of the hotel.

A STRIP ACT...

Without Applause



SOME paints are like ham actors—they don't perform well. They may be billed as world-beaters but when they face the spot-light, and the eyes of a critical audience are focused on them, they just haven't got what it takes to make good. What promised to be a long run turns out to be a short burlesque—with a strip act as a wind-up. And the irony of it is that the customer paid for a good performance and found he had to pay double the price for the stripping.

To burn and scrape the paint off the house pictured here required 465 hours of labor. The blow torches consumed 25 gallons of gasoline. The leavings were hauled away by the wheelbarrow load, as shown in the middle photo. The picture at the top shows the strip act in progress. The one at the bottom reveals the house in its new coats of paint—Dutch Boy white-lead, Dutch Boy linseed oil, Dutch Boy drier, Dutch Boy colors and turpentine. The owner of this fine residence, Mrs. R. E. Bebb; the painter who did the job, Mr. George Pigott; the Dutch Boy supplier, Studer Paint & Glass Company—all can look forward to a high class performance from now on. Dutch Boy is a seasoned trouper—he gets top billing everywhere because he gives a top-notch performance.

PAINTING OVER DARK-STAINED SHINGLES

J. P. St. George*

IF THE painting contractor with a stained-shingle painting job on his hands approaches the task with some feeling of uneasiness he is not to be blamed. Perhaps he has had, or has seen, these jobs "go sour" too often for comfort. This is particularly true of dark-stained shingles, the original stain of which contained creosote or some other penetrating, non-drying oil.

Creosote is a useful material, in its own province, and no attempt at disparagement is here being made. It is, however, the principal disturbing element in work that calls for repainting with other materials. It is a notorious "bleeder", as many an unwary painter has found on occasion.

Before any stained job is painted, therefore, a test for "bleeding" should be made. This is best accomplished by spreading a small amount of white-lead and oil paint on an inconspicuous but representative area of the surface. It may be possible to coat in a couple of shingles located at the rear of the house where the test won't be objectionable.

This test portion should be given time to dry out and harden. Two to four weeks should be long enough. In most cases of discoloration due to "bleeding" the trouble shows up within the first week after painting. If "bleeding" occurs on the test area, the painter will naturally suggest to the home owner that the building be restained, rather than painted. There is no practical or economical way to prevent the staining because the vehicle in any oil paint reactivates the creosote and causes it to come through subsequent paint coats. Thus the wisest course is to "stop fighting 'em and jine 'em"—that is, give the house another coat of creosote stain.

If "bleeding" does not occur on the

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*Dept. of Technical Paint Service, Research Laboratories, National Lead Co.

test area and if this area is a true sample of the whole surface, it should be safe to go ahead with the painting. White-lead paint mixed according to the usual priming, body and finishing coat formulas will do a satisfactory job.

On some old houses, the shingles of which were last stained many years ago, it will be found that the creosote has lost its potency, its tendency to bleed. Naturally the shingles will be unusually porous and need more oil than is used in paint for less thirsty surfaces. In these cases, the first coat would consist of:

100 lbs. all-purpose soft paste white-lead
4 gals. pure raw linseed oil
1¾ gals. pure turpentine
1 pint pure liquid drier

This mix yields 9 gals. of paint that will cover about 400 square feet per gallon on the average shingled surface.

The second coat, to be applied after the first coat is dry and hard, should consist of:

100 lbs. all-purpose soft paste white-lead
2 gals. pure raw linseed oil
¾ gal. pure turpentine
1 pint pure liquid drier

This mix yields 6 gallons of paint that will cover about 600 square feet per gallon. If the job is not to be pure white, tint the second coat with some of the color to be used in the final coat.

The finishing coat, to be applied after the second coat has dried and hardened, should consist of:

100 lbs. all-purpose soft paste white-lead
3 gals. pure raw linseed oil
1 pint pure liquid drier

This mix yields 6¼ gallons of paint that will cover about 700 square feet per gallon.

If boiled linseed oil is used in any instance, use half the quantity of drier specified. Painters who prefer to use standoil type linseed oil in their finishing coats should add a quart of turpentine to the mix.

Some owners of shingled houses prefer a glossless finish when the job is painted. To satisfy this desire, mix the final coat on the basis of 100 lbs. of all-purpose soft paste white-lead and three gallons of Lead Mixing Oil. This will make 6 gallons of paint that will cover about 700 square feet per gallon.

All of the paint-mixing directions given thus far are based on the supposition that the customer wants a white or light tinted job. It is on this type of work that creosote "bleeding" is most objectionable. Obviously, dark-colored paints are not much affected by this type of discoloration.

Here are some color formulas for dark-colored finishing coats. These produce straight, flat colors, no white-lead being required. The colors in oil should be thinned, in each instance, with 3 quarts of Lead Mixing Oil and require ½ pint of liquid drier:

Indian Red—yield: 1¾ gals.
  ½ gal. venetian red
  ½ gal. indian red

Red Brown—yield: 2 gals.
  ½ gal. indian red
  ¾ gal. raw sienna

Chromium Oxide—yield: 1¾ gals.
  1 gal. C.P. chromium oxide green

Chocolate Brown—yield: 2 gals.
 1 gal. burnt umber
 1 qt. indian red

Variations of these colors are, of course, easily produced.

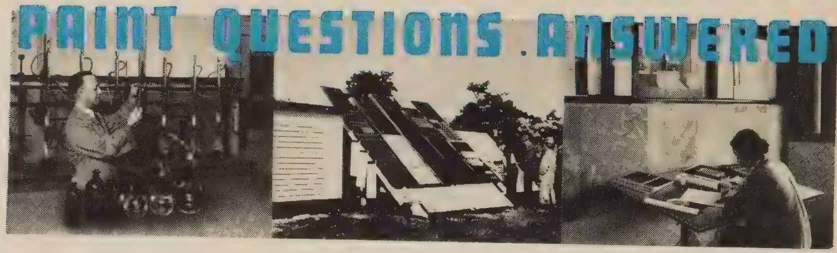
To sum up, the safest practice to follow when called on to paint dark-stained shingles, is to first test the old stain for "bleeding". If this discoloration appears, tell the home owner that it will be better to restain the job unless he wants dark-colored paint used. If no "bleeding" tendency shows up in the test, use paint formulated as indicated, brush it out properly and allow plenty of drying time between coats.

THE INN AT PONTE VEDRA BEACH, FLORIDA

Recently completed at Ponte Vedra Beach, midway between Jacksonville and St. Augustine, the Ponte Vedra Inn, shown above, is one of the finest resorts of its type along the Florida shore. In addition to the main building, the Inn grounds contain a fresh-water swimming pool, cabanas, tennis courts, a golf course, two 9-hole putting courses and a 9-hole pitch and putt course. All buildings are in the Monterey style of architecture and were designed by Marsh and Saxelbye, Jacksonville architects.

Dutch Boy white-lead and other Dutch Boy products play an important part in the Inn's protection and decoration. For example, the plaster walls of the main lounge room shown at left are sealed with Dutch Boy wall primer followed by three coats of Dutch Boy white-lead and Lead Mixing Oil paint. The rafters and ceiling boards are treated with an antique, gray glaze made with Dutch Boy white-lead, Lead Mixing Oil and flatting oil.

PAINT QUESTIONS ANSWERED



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest—space limitations permit the printing of only a few of the problems handled

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Painting Calcimined Walls

Question: The rooms in our school house have always been calcimined. Each time the job was done, the old calcimine was not washed off. Last year the walls were painted with a so-called waterproof cold water paint, right over the three or four coats of old calcimine. Shortly afterward the paint began curling up and scaling off. What kind of coating can be applied to the walls to prevent further scaling, and that will give us a good job? About one-quarter of the last paint has scaled off, some of it clear down to the first coat of calcimine.

Answer: It is quite clear that the cold water paint put on last year contained considerably more binder than the calcimine previously used. This probably brought about the curling and scaling. We do not recommend painting with either oil paints or so-called cold water paints over calcimine. Unless the binder in the calcimine is strong enough to insure good and continued anchorage of this comparatively light water paint, it cannot be expected to provide a suitable foundation for heavier or stronger mixtures such as casein or oil paints.

We suggest that, for a good, lasting job you remove all traces of the coatings now on the walls. A thorough scrubbing with warm water ought to remove the water paints. When all the calcimine and old glue size has been cleaned off, it would be a good idea, before painting, to test the plaster in several places for signs of active alkali. Do this with a couple of ounces of phenolphthalein solution that your druggist will prepare for you at small cost. Dab the water-white phenolphthalein on the walls at intervals and watch its action. If the wet spots turn pink or red, the plaster still contains free alkali which may spoil any paint spread on the walls. In this event, the plaster should be treated with a zinc sulphate solution. This is made by dissolving two pounds of zinc sulphate in a gallon of water. After this solution has been applied to the walls, allow sufficient time for the plaster to dry before priming.

If the phenolphthalein does not turn color, no neutralizing treatment will be needed. You may go ahead with the painting. Our recommended system for painting interior plaster follows:

Priming Coat

Dutch Boy Wall Primer (covers about 800 sq. ft. per gallon).

Second Coat

100 lbs. Dutch Boy white-lead
3 to 4 gals. Dutch Boy Lead Mixing Oil

This mix makes 6 to 7 gals. of paint that will cover about 800 sq. ft. per gallon.

Third Coat

For flat finish, repeat second coat.

For special flat stippled finish:

100 lbs. Dutch Boy white-lead
2 gals. Dutch Boy Lead Mixing Oil

This mix makes 5 gals. of paint that will cover about 600 sq. ft. per gallon.

If tinted paint is wanted, add the necessary Dutch Boy colors-in-oil to the second and third coat paint.

Paint mixed according to the above directions is durable and truly washable. It is ideal for use in school rooms.

Cause of Wall Paint Failure

Question: About a year ago I painted the walls and ceiling of a kitchen. I used a good grade of flat paint, two coats, for the job. The walls and ceiling were in good shape when I painted them. They had been washed and appeared to be in ideal condition for painting. A month ago the owner asked me to come over to look at the paint. On the ceiling and two walls the film was okay—no cracking, flaking or scaling. On the other two walls a sort of brownish liquid appeared in several places. This liquid had run down the walls and left dirty streaks. I got a sponge, mild soap and warm water and washed off all the brown liquid and the streaks, leaving the walls looking good. Yesterday the owner phoned me again and informed me that the discoloration had returned and the brown stuff was again oozing out. Please give me your views as to the cause of this trouble; also a remedy.

Answer: The first clue to the answer to your problem is the color and action of the liquid that came through the paint. It has all the earmarks of "alkali trouble". The next clue lies in the location of the discolored areas. You say they are confined to just two of the walls. That leads us to believe these walls are at the corner of the building—outer walls.

We strongly suspect that for some reason or other the outside walls developed cracks or became unduly porous; rain seeped through, entered the plaster, reactivated the alkali in the plaster and this "burned" through the paint. In all cases of this type that we have seen, the "ooze" was a dirty brown color, just as you described it. We suggest that you inspect the outer walls carefully. Look for cracks, leaks around windows or doors and corner boards. If the building is of brick, stucco or cement block construction, see if any unusually porous areas have developed. Any condition that allows moisture to enter should be remedied, either by construction repairs, filling cracks or application of a waterproofer.

When the entry of moisture is effectively stopped, you may return to the kitchen and fix up the paint job. Remove all the paint on the two affected walls—either by burning and scraping or with a chemical paint remover. Neutralize the plaster, if necessary, with a solution of 2 lbs. zinc sulphate in one gallon of water. Let the walls dry thoroughly and prime with Dutch Boy wall primer. Then, if the owner gives the word, repaint all walls and ceiling with a white-lead and Lead Mixing Oil paint, mixed on the basis of 25 lbs. of Dutch Boy white-lead and 3 quarts to 1 gallon of Lead Mixing Oil, tinted to suit.

Keeping Flies off Wet Paint

Question: At certain times during the year we are bothered considerably by small flies and gnats. These insects light on freshly painted siding and stay put. Is there anything we can add to our paint to discourage this sort of discoloration?

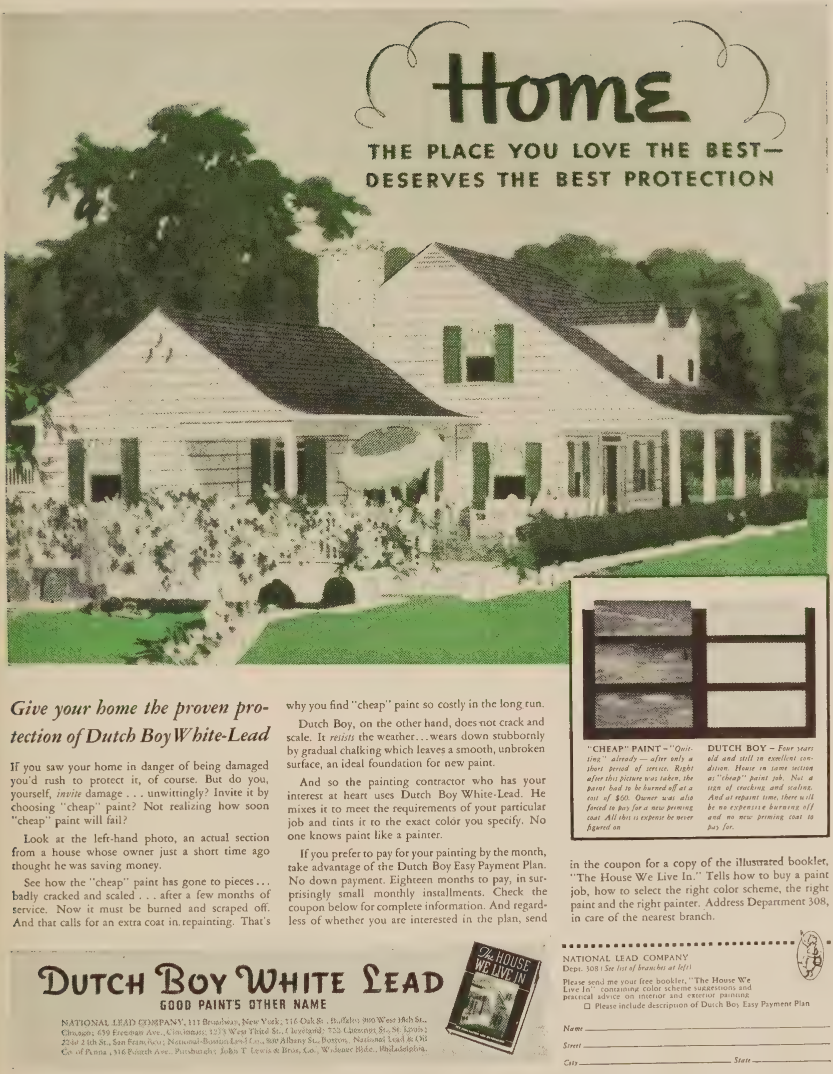
Answer: Judging by the frequency with which this question is asked, you have plenty of company—keeping insects off wet paint bothers a lot of painters. During windy weather it is, of course, impossible to keep flies away from freshly painted surfaces. If the air is calm those insects that, in their search for food, are attracted to the paint by the odor of vegetable oil (linseed), may be discouraged by changing the smell of the drying film. This is accomplished by adding a tablespoonful or two of oil of citronella or wintergreen to the finishing coat mix. Campers, hunters, etc., have found both these oils useful in keeping mosquitoes at a safe distance, proving that the odor is a real discouragement to some pests, at least.

Refinishing a Floor for Dancing

Question: I have a refinishing job on a 50′ x 150′ gymnasium floor. The floor is of heart pine and is about a year old. When laid, it was sanded and filled, then waxed several times with liquid wax. The owners now want a hard, mirror-like finish that will stand a lot of dancing. How should I go about this job?

Answer: Before any hard finish can be given the floor, it will be necessary to remove all trace of the wax that has been rubbed in. A good scrubbing with turpentine ought to get all the wax out of the wood. If one going-over doesn't do the trick, it will be necessary to repeat the operation, because shellac or varnish will not get a good anchorage in the wood if the pores are clogged with wax and the old filler.

With the floor properly prepared, refill the wood with a good silex paste filler. Brush this material across the grain of the wood, using a stiff, stubby brush that will work the paste well into the pores. One coat of filler makes a fair job, but two coats are better. After the filler has dried for about an hour, rub briskly across the grain of the wood with coarse burlap or excelsior to remove surplus filler left on the surface. With the floor smooth and clean you may go ahead with the varnishing. Apply two or three coats of the best floor varnish available. Then finish with a high grade paste wax, well rubbed on.



Home

THE PLACE YOU LOVE THE BEST—
DESERVES THE BEST PROTECTION

"CHEAP" PAINT – *"Quitting" already — after only a short period of service. Right after this picture was taken, the paint had to be burned off at a cost of $60. Owner was also forced to pay for a new priming coat All this is expense he never figured on*

DUTCH BOY – *Four years old and still in excellent condition. House in same section as "cheap" paint job. Not a sign of cracking and scaling. And at repaint time, there will be no expensive burning off and no new priming coat to pay for.*

Give your home the proven protection of Dutch Boy White-Lead

If you saw your home in danger of being damaged you'd rush to protect it, of course. But do you, yourself, *invite* damage . . . unwittingly? Invite it by choosing "cheap" paint? Not realizing how soon "cheap" paint will fail?

Look at the left-hand photo, an actual section from a house whose owner just a short time ago thought he was saving money.

See how the "cheap" paint has gone to pieces . . . badly cracked and scaled . . . after a few months of service. Now it must be burned and scraped off. And that calls for an extra coat in repainting. That's why you find "cheap" paint so costly in the long run.

Dutch Boy, on the other hand, does not crack and scale. It *resists* the weather . . . wears down stubbornly by gradual chalking which leaves a smooth, unbroken surface, an ideal foundation for new paint.

And so the painting contractor who has your interest at heart uses Dutch Boy White-Lead. He mixes it to meet the requirements of your particular job and tints it to the exact color you specify. No one knows paint like a painter.

If you prefer to pay for your painting by the month, take advantage of the Dutch Boy Easy Payment Plan. No down payment. Eighteen months to pay, in surprisingly small monthly installments. Check the coupon below for complete information. And regardless of whether you are interested in the plan, send in the coupon for a copy of the illustrated booklet, "The House We Live In." Tells how to buy a paint job, how to select the right color scheme, the right paint and the right painter. Address Department 308, in care of the nearest branch.

DUTCH BOY WHITE LEAD
GOOD PAINT'S OTHER NAME

NATIONAL LEAD COMPANY, 111 Broadway, New York; 116 Oak St., Buffalo; 900 West 18th St., Chicago; 659 Freeman Ave., Cincinnati; 1213 West Third St., Cleveland; 722 Chestnut St., St. Louis; 2240 24th St., San Francisco; National-Boston Lead Co., 800 Albany St., Boston; National Lead & Oil Co. of Penna., 316 Fourth Ave., Pittsburgh; John T. Lewis & Bros. Co., Widener Bldg., Philadelphia.

NATIONAL LEAD COMPANY
Dept. 308 (*See list of branches at left*)

Please send me your free booklet, "The House We Live In" containing color scheme suggestions and practical advice on interior and exterior painting

☐ Please include description of Dutch Boy Easy Payment Plan

Name ________________
Street ________________
City __________ *State* __________

This is a small two-color reproduction of one of the full-page, full color advertisements that the makers of Dutch Boy white-lead are running this year in large national magazines —see page 11. *These advertisements sell both good paint* and *good painting . . . the kind of work you do with Dutch Boy white-lead.*

A NEW STANDARD IN FLAT PAINTS

Break the good news to property-owners. Tell them that there's a new standard in interior paints—a flat that is really washable. Stubborn stains and dirt really do "come out in the wash" when you use paint made with Dutch Boy White-Lead and Lead Mixing Oil.

And that's just one of the many advantages of this unusual "flat". Another is excellent SEALING POWER. This paint seals so well, stopping suction and hiding fire-cracks, that it can be used for all coats on interior plaster. It has all white-lead's typical richness, solidity and depth—is a paint of exceptional beauty, handsome enough for the finest interiors. It levels out so smooth that stippling to eliminate brush marks is not necessary. This paint gives all-round economy. It has high coverage (800 sq. ft. per gal. on smooth plaster), mixes quickly, and it spreads easily.

DUTCH BOY WHITE-LEAD and LEAD MIXING OIL

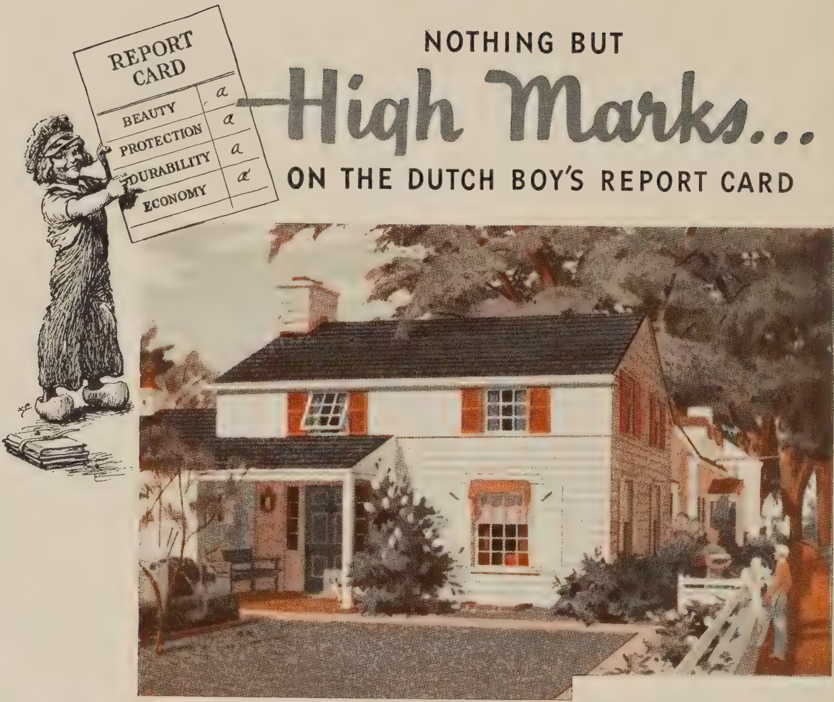
DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 2 1938

NOTHING BUT

High Marks...

ON THE DUTCH BOY'S REPORT CARD



"Right at the head of his class"— that's where you always find the Dutch Boy. This sturdy little fellow gets nothing but good reports—from architects, painting contractors and home-owners.

BEAUTY–There's nothing better than a Dutch Boy *beauty treatment*. "Can this be my old house!" you'll say to yourself, when you see its four walls fairly gleaming with bright new color

PROTECTION–Dutch Boy protection is *proven protection*. On millions of American homes, this dependable paint has proved its ability to resist all kinds of weather with real Dutch stubbornness

DURABILITY–Don't forget that paints vary greatly in the amount of service they give. Photograph on the right shows an interesting contrast between Dutch Boy and "cheap" paint. The latter has badly cracked and scaled. This means that in repainting, the owner will be stuck with two costly extras (1) Burning and scraping off the "leftovers" of cheap paint (2) Putting on an extra coat of paint—a new priming coat.

ECONOMY–Dutch Boy does not crack and scale. Instead it wears down slowly by gradual chalking. This leaves a smooth, unbroken surface—an ideal foundation for new paint. So with Dutch Boy, you not only get longer life but also a lower bill when you finally do decide to repaint.

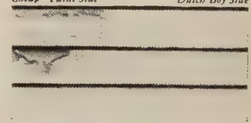
That's why the painting contractor who is interested in giving you generous value uses Dutch Boy White-Lead. It is mixed to meet the special requirements of your job and tinted to the exact color you ask for. No one knows paint like a painter

* * * *

The Dutch Boy Easy Payment Plan is available if you prefer to pay for your painting in monthly installments. Check coupon for complete information. But even if you are not interested in this plan, send in the coupon anyway—for a free copy of the illustrated booklet, *"The House We Live In"* Tells how to buy a paint job, how to select the right color scheme, the right paint and painter. Mail coupon to nearest branch.

Dutch Boy White Lead

GOOD PAINT'S OTHER NAME



"Cheap" Paint Side *Dutch Boy Side*

Double House Shows Up "Cheap" Paint

Here's what happened when the owner of one side of a double house used "cheap" paint and the owner of the other, Dutch Boy. Both jobs are two years old. The "cheap" paint job cost $16 less in the beginning. Now this owner must pay out $160—for burning off scaling paint applying new priming coat, and repainting.

NATIONAL LEAD COMPANY–111 Broadway, New Yo[illegible] ...falo, 900 W 18th St., C[illegible] Cincinnati, 1213 W[illegible] ...ut St., St. L[illegible] ...onal- B[illegible]

THIS IS A SMALL REPRODUCTION OF ONE OF THE FULL COLOR, FULL PAGE ADVERTISEMENTS NOW RUNNING IN THE LARGE NATIONAL MAGAZINES

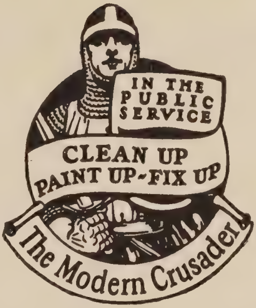
Na

Street

City

DUTCH BOY PAINTER Magazine
Volume 31 1938 No. 2
Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

START UP A PAINT-UP CAMPAIGN



IF there is any other trade in the construction industry that receives as much publicity help from outside sources as the painting business, it has escaped our attention. More and better painting is fostered by the Save the Surface Campaign, by the advertising of paint material manufacturers, by paint and building supply dealers and, last but not least, by the Clean Up & Paint Up Campaign.

All these agencies devote much time, effort and money toward widening the painting market. And the carpenter, the bricklayer, the roofer and the electrician, to name a few, may well look with envy on their painter-brethren who, so to speak, have much of their selling done for them.

Sometimes we wonder, though, if many painting contractors are not so engrossed in their own affairs that they are either unaware of the assistance that is offered them or fail to appreciate how helpful the "outside publicity" can be. Maybe it's a case of being too close to the woods to see the trees.

Let's consider just one of the agencies that works year in and year out for painters, and for paint dealers, too—the Clean Up & Paint Up Campaign. This movement, started in 1912, has for its aim the improvement of American communities through the cleaning up, painting up and fixing up of private homes, public buildings, stores, offices, etc. Everyone who has any stake in America, be he a business man or a home-owner, ought to be interested in making our communities more attractive and more livable.

It is the painting contractor, and the paint dealer, though, who have a double stake in any improvement movement—they have both a property interest and a business interest. And it is the painting contractor and his dealer who should do most to support the Clean Up & Paint Up Campaign.

How? By getting in touch with local city officials, chambers of commerce, school boards or other civic or business groups and suggesting a local Campaign. It isn't the job of the paint-

One of the things a property owner wants to know when he has his house painted is, "How long will this job last?" The answer, of course, lies in the skill of the painter and the quality of his paint. When the owner gives the painter a chance to do the work in the way the painter knows it should be done, some truly remarkable results may be expected. Here, for example, is the residence of Dr. A. L. Pendleton, Elizabeth City, North Carolina. The house was recently painted with Dutch Boy by Howard E. Hettrick (inset). It was last painted 28 years ago with Dutch Boy by Mr. Hettrick's father.

ing contractor or the paint dealer to try to run the campaign. What they can do is to display Clean Up and Paint Up banners on trucks and on their places of business. They can combine Clean Up and Paint Up messages with their own advertising. They can make extra efforts to solicit paint jobs.

Clean Up and Paint Up campaigns are put on annually by seven thousand American communities. These drives, in most localities, have enlisted the entire enrollment of the schools in a house-to-house canvass in which pupils ask their neighbors to pledge themselves to have specific work done in cleaning up and in improving the appearance of their homes and premises.

This course of action naturally benefits everybody, but it is especially helpful to the painting contractors and paint dealers. In 1937 in Chicago, for example, the canvassers reported 459,877 outside painting jobs and 676,961 interior jobs—1,136,838 in all.

If a Clean Up and Paint Up campaign is not being planned or organized in your town, and if you wish to approach your city officials or business leaders to suggest a drive, write to the National Clean Up & Paint Up Campaign Bureau, 2201 New York Avenue N.W., Washington, D. C., for a "full file" of suggestions—it's free.

In any case, write to the Bureau for a free copy of its illustrated price list, showing many banners, window cards and other Campaign publicity material.

STYLING WITH PAINT

REDUCED to its simplest terms, styling with paint means using color on or in a house in a manner that is in tune with the times. In a certain sense, the painter, with color, can do the same sort of job on and in the home that the designer is doing with form and dimension in streamlining the products of the factory.

There is nothing particularly new about the idea of using paint as a medium for styling. There is, however, news in the fact that the paint industry is doing something about styling. A paint industry group, called the Council for Paint Styling, has been organized. The aims of the Council are (1) to furnish information on styles in painting to members of the industry, for use in advertising, promotional and service activities; (2) to predict national style trends; (3) to exchange information with styling groups in other industries.

Style trends in painting are to be determined by surveys of painted homes in all sections of the country, by watching the development in related fields and by studying the effects secured by leaders in the architectural, designing and decorating professions.

Plans for distributing information are not complete at this writing, but as developments occur, our contracting painter friends will be kept posted by items in this magazine.

To those who are inclined to raise a questioning eyebrow over this styling-with-paint proposition let us, in turn, ask a few questions, to wit:

Why are all the new magazines, and many of the old, using the new picture technique? The answer is—it is the new style in journalism.

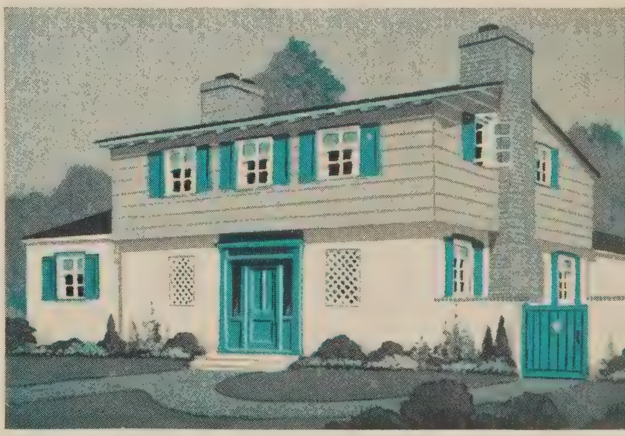
Why do the ladies watch the windows of the better stores? The answer is—to see what's the latest style in hats, dresses, wraps, shoes and so on ad infinitum.

Why do you buy—or wish to buy—a new car every few years? The answer is—to keep in style.

Why do radio programs undergo periodical changes? The answer is—to keep in style.

Keeping in style means keeping up-

House A—good color scheme, but unstyled.

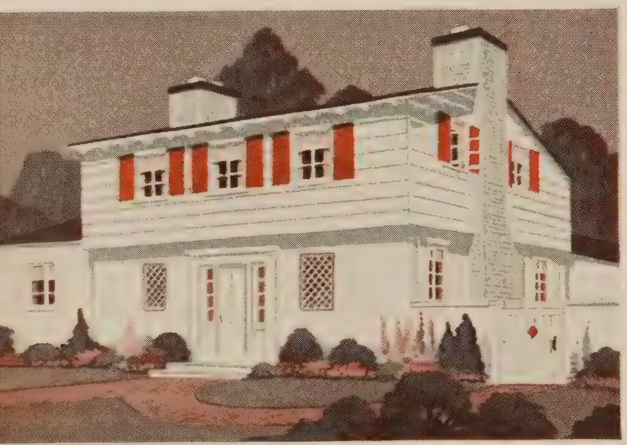


to-the-minute, means adjusting one's self or one's activities to the modern trend, means "keeping up with the Joneses". No one relishes being called old-fashioned or "dated."

There is no reason why people cannot be sold styled paint jobs. Right off the bat, a house seems rather a large package on which to practice styling but it will soon be commonplace. As a matter of fact, why shouldn't so large, costly and permanent an object as a house occasionally be restyled with paint, since structural changes are usually much too expensive? Various articles of wearing apparel can be discarded—and usually are—when they go out of style. But a house stays put . . . the owner will look mainly to his painter to help keep the place in step with the times.

Industries that make house-furnishings long ago found that style does play an important part in the sale of their merchandise. The makers of linoleum, of rugs and carpets, of furniture, of draperies, of bed blankets and sheets, of kitchen utensils—all know what it is to cater to style, not so much as it concerns size, shape or composition, but as style concerns color and design. The makers of carpets and rugs, for example, have a fact-finding committee that keeps close tabs on the public's preference for certain shades and colors. Twice-yearly surveys show how the tide is running. When light brown rugs, let's say, sell in increasing numbers, the demand is fostered. But when this color starts to fall off, the manufacturers look at their style-trend charts and put their promotion efforts behind colors or patterns that are on the upgrade.

House A—good color scheme, styled.



Some months ago, a study was made of a number of representative homes, all of which had been erected within the preceding two or three years. So far as architecture was concerned, none of the houses was old-fashioned, so to speak. All were modern single-family homes, ranging from modest cottages to pretentious mansions.

These points were noted for the record: type of architecture, roof color, body color, trim color, sash

House B—good color scheme, but unstyled.

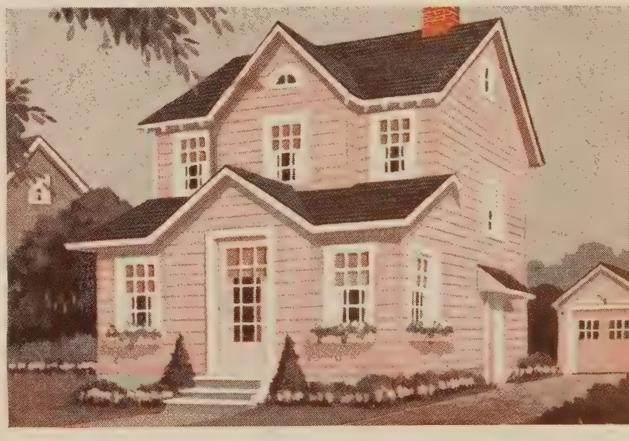
color and relation of the trim and sash color to the body color and to each other.

Six general types of architecture were noted. More than half of the houses were of colonial design—New England, Dutch and Southern types. Sixteen per cent were of the cottage type. Another sixteen per cent were English type, eight per cent were French and Spanish and the remainder were of types of architecture permitting no definite classification.

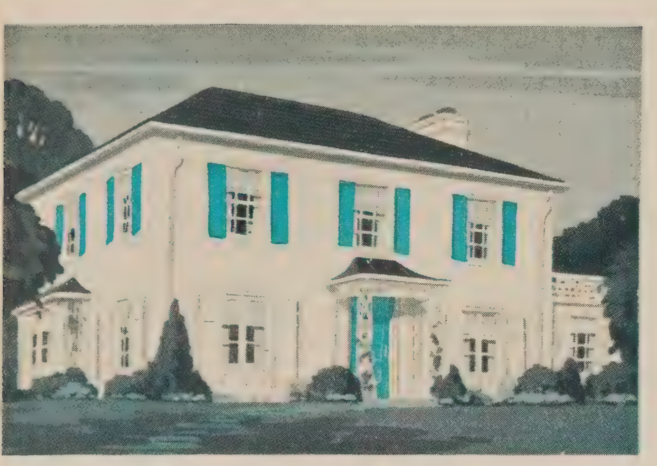
The colors found on the roofs were generally inconspicuous, whereas in the past roof colors were inclined to be relatively bright and lively. This trend toward subdued roof tones naturally allows the painter greater latitude in his choice and distribution of body and trim colors.

Body color preferences also appear to have undergone considerable change. Where fairly deep greens, tans, buffs and grays have been used in the past, the tendency today is toward white and light colors such as ivory and cream.

Some of the houses surveyed were found to be constructed of two or more materials—wood siding and brick, stucco and brick, stone and wide siding, etc. In houses of this type a decided new trend was noted. In the past, if a house had a brick lower body and a frame upper body, the brick usually was left in its natural state, the upper story being painted. The modern style is to paint



House C—good color scheme, but unstyled.



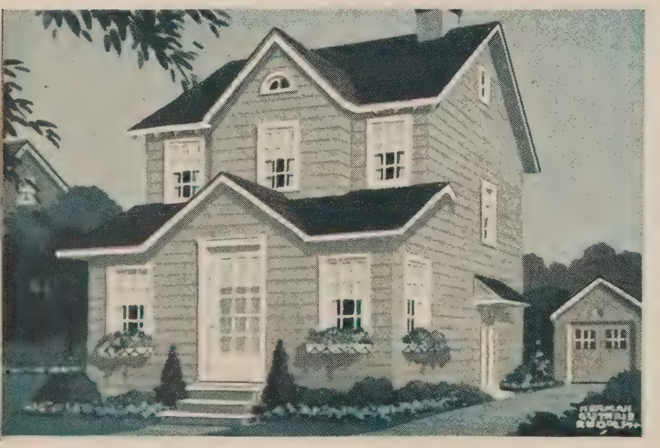
House B—good color scheme, styled.

both the upper and lower portions alike.

In the handling of trim colors, too, a distinct trend was noticed. Formerly, a brightness contrast between trim and body was preferable, while now the trim portions are no longer emphasized. Brightness contrast is secured by putting stronger colors on other areas—shutters, window boxes, front doors, etc. The accepted practice nowadays is to use the same color on the body, corner boards and window frames. The window sash, too, really a portion of the trim so far as color accent is concerned, is now generally done in the body or main trim color, instead of the shutter color as formerly. More than half the houses examined had white sash, while the remainder showed ivory, with a scattering few treated in green or black.

In at least sixty per cent of the houses color interest, one of the chief elements in styling, centered on some part of the house other than roof, body, trim or sash. In other words, the only remaining portions on which color could logically be employed, were the shutters, doors and window boxes. Of the houses surveyed, a relatively small number had no shutters. Of the shuttered homes only thirteen per cent had blinds that were painted to match the trim, whereas the shutters of the large majority were painted to provide striking contrast to the other colors which were used in painting the house.

House C—good color scheme, styled.



In summarizing the information obtained by this survey, it is quite evident that there is such a thing as paint styling. It is clear that the present tendency is toward white as a body color; that a single body color is preferred on all types of homes; that roofs are kept in a subdued tone; that there is no distinct brightness difference between body and trim color; that on houses with shutters or flower boxes, the color accent is secured by judiciously painting these features.

In short, the investigation proves that styling with paint is a factor to be considered in selling paint jobs.

The pictures that accompany this article illustrate (as clearly as possible with the limited color-printing facilities afforded us) some of the points brought out in the color-style survey. There is nothing really wrong with the unstyled color schemes—they are in good taste and are in common use in many localities. But they lack the character, the up-to-the-minute touch, imparted by the styled color schemes.

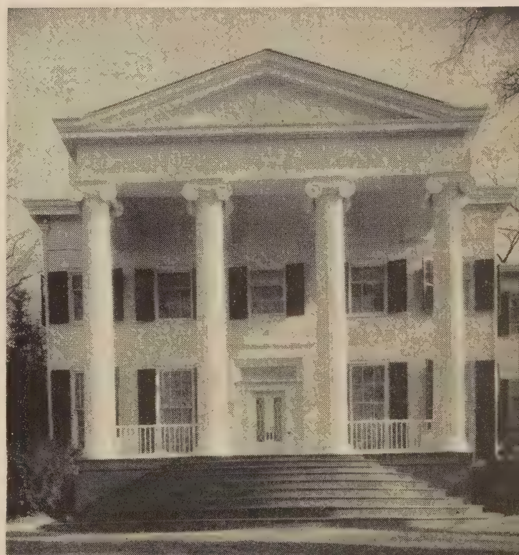
If this article does nothing more than awaken the painter's interest in styling with paint, it will have served its purpose. The survey described and the illustrations shown give a hint of the possibilities in this practically unexplored phase of the painting craft. As time goes on and as more information is passed along to our readers we are sure that paint styling will take hold to such an extent that those painting contractors who go in for it seriously will reap rewards that are denied those who are unable or unwilling to change their "style" of doing business.

THE CHARLES L. TIFFANY ESTATE

OYSTER BAY, NEW YORK

ONE of the finest painting jobs brought to our attention in recent months is the one done by Emilio Zimola, painting contractor of Glen Cove, Long Island, on the Charles L. Tiffany Estate located near Oyster Bay, on the north shore of Long Island.

The photograph on this page, and those on the next, furnish an idea of the size of the job and also indicate, to some extent, the skill with which the work was done. Mr. Charles L. Tiffany



Above: Tiffany residence. Left: Stables and cow barn. Below: Emilio Zimola.

owner of the property, is a member of the firm of Tiffany and Company, world famous for fine jewelry and silverware. "Tiffany", in its sphere, is another term for quality, just as "Dutch Boy" is another name for quality paint, the kind used on this estate.

The painting contractor, Mr. Zimola, has been engaged in the business for thirty years. He began his apprenticeship in Trieste (then in Austria) at the age of fourteen. Following the war, Mr. Zimola worked for a time in Italy and came to America in 1920. After establishing himself on Long Island he worked up a nice business, meanwhile becoming a citizen.

In commenting on the Tiffany job in particular and on his work generally, Mr. Zimola says that, although climatic conditions on Long Island are rather hard on paint, he has found that Dutch Boy stands up best. He used 1500 lbs. of it on the Tiffany Estate.

Since 1901 the Reilly business has been carried on in this building.

No stranger to Reilly windows, the Dutch Boy line has its spring showing.

HUGH REILLY CO.
GOLDEN JUBILEE
1888 - 1938

In these unpredictable times when precedents are lightly brushed aside and tradition is just a word in the dictionary, it is reassuring to find that, in the field of business at least, stability is still regarded as a something of an asset. And that business friendships of long standing are still held in high regard.

On April 7 of this year Hugh Reilly Company, Washington's largest paint supply house, inaugurated its Golden Jubilee celebration. It is just fifty years since the partnership of

It takes a lot of Dutch Boy lead to supply Reilly's trade.

These are the trucks that put performance behind Reilly's promise of prompt service.

Shanahan & Reilly opened for business in Georgetown. In 1890 Mr. Reilly bought out his partner's interest and moved to 1911 Pennsylvania Avenue, Washington, where he remained until 1901.

The business expanded rapidly, particularly in the wholesale division, and in 1901 larger quarters were found at 1334 New York Avenue. The Hugh Reilly Company is doing business today at that address. It occupies five full floors, with a total floor space of 16,500 square feet.

In 1935 the entire store was modernized. The show windows were improved, a new Neon sign was installed on the store front, new departments

Behind the scenes . . . partial view of the Reilly Company's general offices.

here Reilly's rge, courteous les staff meets e Capitol's paint buyers.

were added and everything connected with the establishment was brought up-to-date . . . everything, that is, excepting the store's policy. That policy of fair dealing, honest goods at honest prices, instituted in 1888 by the elder Hugh Reilly, never went out of date. That policy explains the growth of the concern, it explains why nearly three score employees are needed to carry on the business, and it explains the good will that attaches to the Hugh Reilly name.

The Hugh Reilly Company has always been a consistent advertiser, just as it has always handled nationally advertised goods. And, believing that there is real news value in the story of fifty years of steady progress, the company is now telling the facts by way of radio, newspapers, direct mail, road signs, window displays and truck banners, to the trade in the District of Columbia, Maryland and much of Virginia.

It has been the privilege of the Philadelphia division of National Lead Company, John T. Lewis & Bros. Company, to serve Hugh Reilly Company during this first half century of this concern's steady growth. The Dutch Boy Painter trade-mark, standing, as it does, for high quality merchandise, feels perfectly at home in this enterprise in which quality is both the buy word and the sell word.

HUGH REILLY CO.
GOLDEN JUBILEE YEAR
WASHINGTON D.C.
1888 1938

MOIRÉ WALL DECORATION

IN the field of painted wall decoration, as in the field of music, there appears to be no limit to the combinations that can be worked out with the tools and materials of the trade. The composer, using only the standard notes, bars and signs of his profession, turns out an endless variety of tunes, while the decorator, using white-lead, vehicles, colors and brushes, develops wall treatments in unlimited range.

One of the newer effects is called the Moiré or wall drapery pattern. Carefully executed, with a nice regard for highlight and shadow, this painted wall treatment offers a strikingly realistic imitation of actual fabric hung on the wall in loosely draped folds.

The illustrations in this article show clearly how the moiré effect is secured. The materials needed are Dutch Boy white-lead, color-in-oil and Lead Mixing Oil. The tools required are a mixing paddle and a few brushes.

Generally speaking, this type of decoration is best adapted for use on an end or a side wall in a living room or in fairly large panels or sealed-in windows or doors that offer a troublesome decorative problem. Backdrops in theatres, single walls in recreation rooms, lodge halls, etc., offer suitable areas on which to carry out this pattern.

In proceeding with the work, as with all painting on interior plaster or wall board, it is necessary, first of all, to get the surface in proper condition for painting. Plaster that has not been painted before should be primed with Dutch Boy wall primer, just as it comes in the can, or with white-lead and Lead Mixing Oil, mixed on the basis of 100 lbs. of lead to 4 or 5 gals. of Lead Mixing Oil. This coat will stop suction, hide discoloration and fill fire-cracks. Large cracks should, of course, be cut out, the edges wet and then filled with patching plaster.

Walls with calsomine or other cold water paint on them should be washed and the old calsomine removed. Then the plaster must be primed the same as a new bare surface. Walls previously coated with an oil paint need only be washed and have defects repaired.

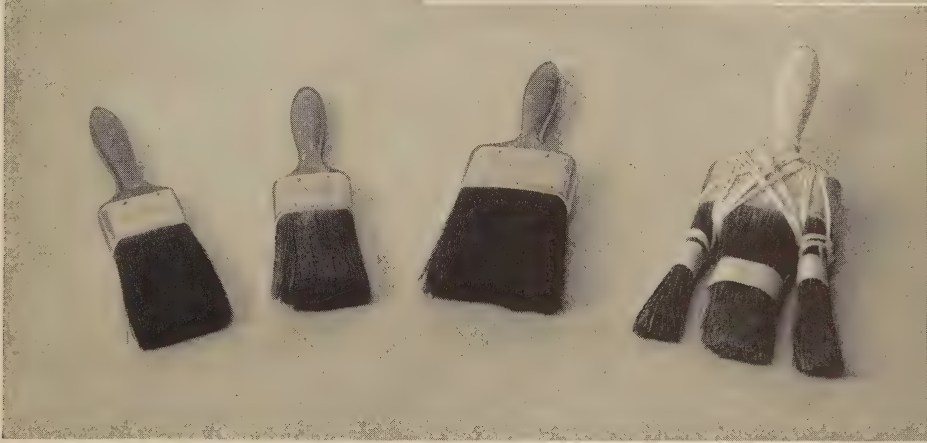
New plaster walls or new plaster patches are apt to contain free alkali that is harmful to paint. The safest course is to neutralize the alkali by giving the plaster a wash with a zinc sulphate solution—two pounds of zinc sulphate dissolved in a gallon of water. After this treatment, the walls should be allowed to dry out thoroughly before the wall primer is put on.

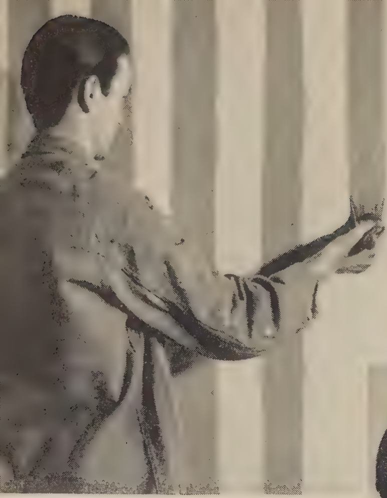
For the first paint coat over the wall primer, or the first coat on previously painted plaster, use a white-lead and Lead Mixing Oil paint, based on 100 lbs. of Dutch Boy white-lead and 3 gals. of Dutch Boy Lead Mixing Oil.

When this coat is dry and hard, it

The materials needed.

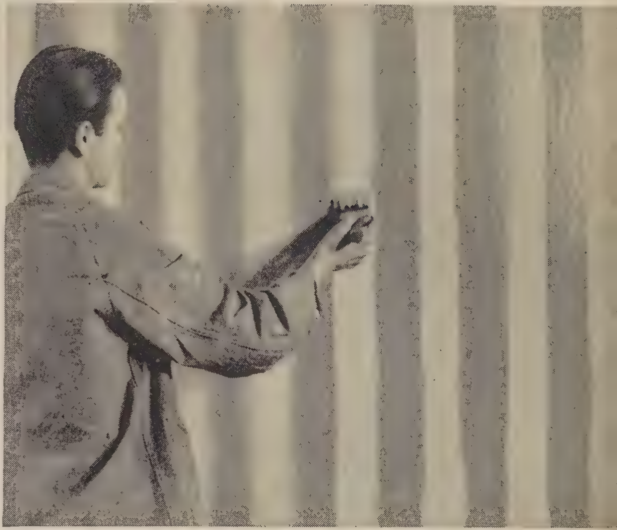
The tools needed.





Left: First step—painting out vertical dark stripes. Below: Second step—filling in light shade between dark stripes. Note how edges are blended and softened.

("Shiner" at right of picture caused by glare of photographer's flash on wet stripes.)



should form a suitable ground on which to apply the moiré finish. Of course, if the job is not strictly a "price" proposition, a second paint coat will be well worth while, this coat being similar in composition to the preceding coat.

To work out the actual moiré effect requires two pots of paint, one pot containing, say, a light umber shade and the other tinted a deeper umber shade. Both may be made from the white ground coat paint as a base, using raw turkey umber in oil to tint it. The difference between the two shades will depend upon the amount of contrast desired in the folds of the "drapery."

Using a three-inch brush (the width of the parallel folds will determine the size brush to use) lay off the dark shade of paint in parallel vertical strips, each strip about three inches from the next. On a wall nine feet high by fifteen feet long, about half the area can be striped with the dark shade before it is necessary to start at the beginning with the light paint which is applied between the dark stripes.

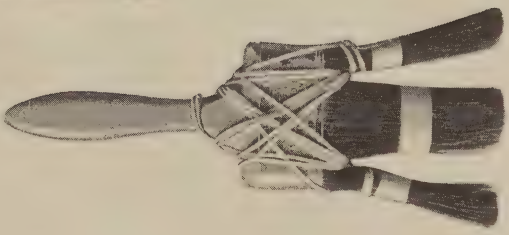
In applying the light shade of paint the brush should slightly overlap the still wet edges of the dark stripes, in order to soften the edges of the adjoining shades and to achieve a nice, evenly blended joint.

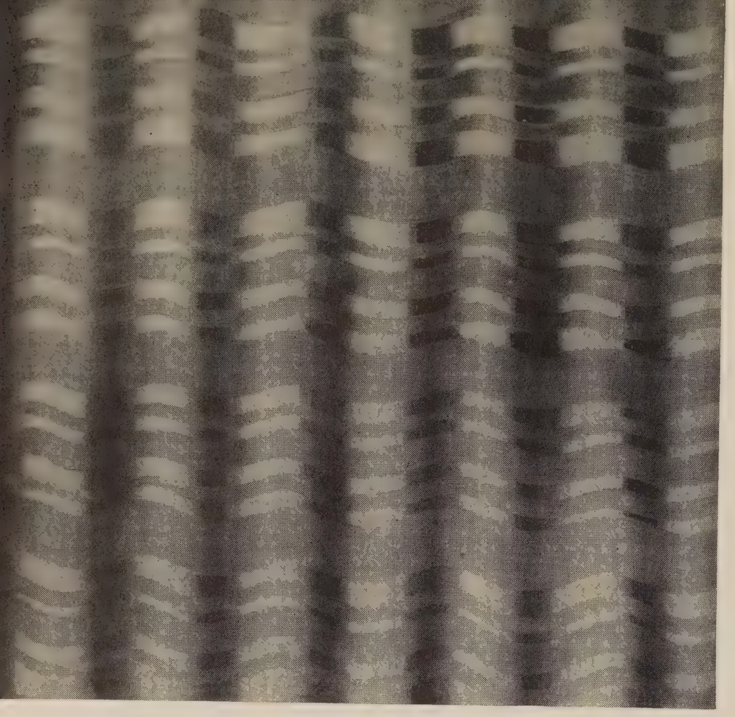
When the light stripes have been put in and all parallel edges carefully blended, the horizontal stripes are begun. Bear in mind that the paint stays wet all through this procedure. White-lead and Lead Mixing Oil paint sets up slowly enough so that rather large stretches may be worked without hurrying. For the wide horizontal stripes, a 4½ or 5 inch dry brush is lightly drawn from left to right across the light and dark vertical stripes. The brush should cross the stripes to produce a wavy effect. Keep the "crest" of each wave, that is, the convex folds of the "drapery", in the light stripes and the "trough" of each wave (the concave folds) in the dark stripes.

Just below the path created by the first brush, repeat the horizontal wavy effect using the "triple-tied" brush shown in the illustrations herewith. This is a four-inch wall brush that is separated in three parts, the bristles in each part being tied with string and wound with a short piece of tape, to form, in effect, three narrow brushes. With this

Above: Third step—drawing in horizontal stripes with triple-tied dry brush.

Right: Close-up of the three-section wall brush. Note how bristles are tied and taped to give the effect of three separate brushes.

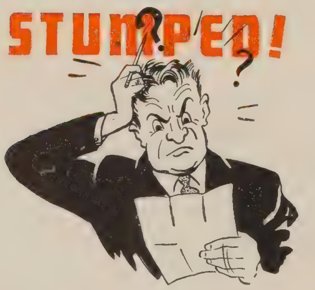




simple arrangement, three parallel wavy lines can be drawn across the vertical stripes at one time.

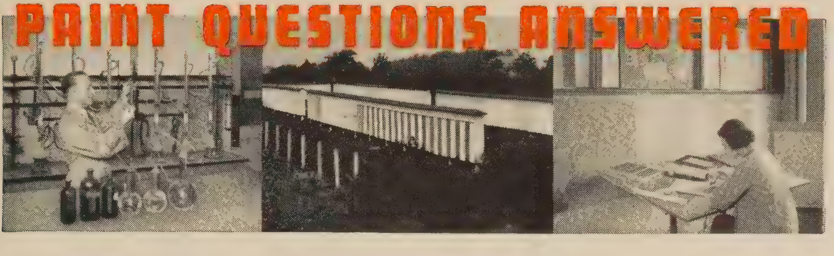
From this point on, the decoration is completed by drawing the two brushes alternately across the stripes until the baseboard or the lower limit is reached.

In doing work of this type, just a few important points must be kept in mind. The paint must not be too thin. Only a workable area should be striped before commencing the horizontal wavy lines. A separate brush must be used for each of the two shades of paint. The edges of the light and dark stripes should be evenly blended. Dry brushes must be used for the horizontal lines and the brushes wiped off before beginning each new left-to-right operation. And, to be sure that the final effect closely imitates actual draperies, the wavy cross lines must parallel each other, crest for crest and trough for trough.



Every so often our Paint Question Answerers get problems that are harder to solve than the one about "How long is a piece of string?" Our specialists like to handle tough assignments—if they concern painting and decorating. But when some well-intentioned questioner goes to great lengths to explain his problem, then forgets to sign his name, or signs with an unreadable scrawl, or neglects to give his full address . . . well, we're stumped, that's all. We can't send a reply to a man when we don't know who he is or where he is. In writing us for information, or for anything else, please state your wants clearly AND write your name and address plainly. Thank you.

PAINT QUESTIONS ANSWERED



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

---

Paint Blistering

Question: I've had trouble with paint blistering on balusters and in small areas of siding, usually near the foundation or near the floor of covered porches. I've always thought that moisture was the cause of the trouble but now I have doubts. I have painted buildings the past couple of years where the surfaces were bone dry and no rain or moisture reached the paint before it dried, yet blisters have appeared on some of these jobs. The trouble is not due to the paint, I am sure. It seems to me that there is something in the wood that causes some sort of chemical action to produce the blisters. I would appreciate your opinion.

Answer—There is no doubt that moisture in the wood is the cause of most blistering. Sometimes this moisture is in the wood before it is painted and sometimes defects in the construction of the dwelling later allow moisture to get behind the paint film. We must also keep in mind that moisture may be present even though the surface of the wood appears perfectly dry, and it is not until this surface has been sealed with two or three coats of paint that the moisture inside the wood is forced to the surface, or is drawn to the surface, causing blistering.

If the weather is rather cool when a house is painted, moisture in wood evaporates less readily, too. After paint is applied, this sealed-in moisture may be warmed up from the interior of the house or may be heated by the sun and its vapor pressure increased to a point where it forces the paint film away from the surface.

Another type of blistering that sometimes is brought to our attention appears to be due to some other action, as you suggest. Cases of this sort seem to have their origin in exceedingly oily priming coats which have not sufficiently penetrated the wood surface. There is a film of oil left on the surface which, when coated over, tends to decompose and to break down into certain gaseous compounds that may produce blistering. Jobs on which an excessive amount of oil was used in each coat, or on which fatty oil was used, are subject to this type of blistering.

If, after watching these jobs on which blisters have appeared, you find that the blisters are well localized and show no tendency to become general all over the house, you can remedy the defects by simply scraping off the blisters, smoothing down the rough edges and allowing the spots to dry out thoroughly. Then touch them up with a thin priming coat carrying considerable turpentine. After a week or ten days of good dry weather the areas may then be repainted to match the rest of the surface.

If the blistering appears to be more or less general over the surface, or there is danger of its becoming so, the only safe course is to remove all the paint and do the job over, making sure first that no moisture is getting in due to leaks or construction defects.

Removing Iodine Stains Before Painting

Question: There are some iodine stains on the walls and woodwork in a bathroom I have to repaint. How can I keep the stain from coming through the new coats?

Answer—Rub the spots gently with a piece of cotton saturated with alcohol. This will remove the greater part of the discoloration and there will be no danger of the remaining stain bleeding through the paint.

Another removal method frequently employed is to wash the spots with potassium iodide solution which you can get from your druggist. Tell him that you wish a small bottle of the solution to clean off iodine spots. Before repainting, whether you use the alcohol or the potassium iodide solution, it would be well to sandpaper the entire enamel surface so that the new paint will be less apt to run or sag.

Shellac Spotted White

Question: I have a shellacked floor to refinish. There are white areas under the small rugs and some white spots around the large rug. The room is on the first floor and I suspect dampness coming up from the cellar when the furnace is out during the spring and summer. I know water may cause white spots on shellac but the owner tells me these floors have never had water on them. Let me know if there is anything that will restore these spots to the natural color of the floor.

Answer—It is entirely possible that dampness from the cellar has caused the spotting of the shellac. There is also a possibility that the shellac used was not a pure rosin-free article. Then, too, the shellac may have stood in the can so long that it had deteriorated before it was used.

Under ordinary conditions, where the surface shellacked is not too large, the spotted areas can be restored to their normal color by rubbing them with camphorated oil. On a large floor this method might not be practical. Possibly your best move would be to remove the old shellac, using alcohol lightly rubbed on with fine steel wool or burlap. When you have taken the old finish off clean, wash the floor and let it dry out thoroughly, then apply one or two coats of good floor varnish.

Paint Sticking to Masking Tape

Question: I have been bothered quite a bit on some of my interior jobs by having masking tape, when it is removed, pulling up paint with it. How can I avoid this?

Answer—Sometimes interior paints do not anchor and dry well in rooms in which the ventilation is not up to par. Obviously, if masking tape is stuck to the paint before the film is anchored and hardened normally, the removal of the tape may also mean removal of the paint it is attached to.

It is important, too, to take off the tape in the proper manner. Do not pull it directly away from the wall at a right angle. The best way is to pull the tape, somewhat diagonally, back upon itself, so to speak. Pull with the hand moving slowly close to and parallel to the wall, like peeling a banana.

Another point to remember is that, in attaching the tape to the painted surface in the first place, it ought not be stretched too much. Just keep it tight enough to form a straight line.

Repainting Interior Walls

Question: Some plaster walls I have to paint are now painted with lithopone flat paint. I intend to use Dutch Boy white-lead and Lead Mixing Oil. Will this work satisfactorily over the old paint?

Answer—If the paint now on the walls is showing no tendency to scale off but is merely dirty and soiled or spotty and streaked because it could not be washed successfully, there is no reason to think that the white-lead paint won't adhere properly. Before painting you should, of course, wash off all grease and dirt and repair defects.

White-lead and Lead Mixing Oil paint, mixed on the basis of three or four gallons of the oil to the hundred of "lead", will work satisfactorily over the lithopone paint. One coat may do the job, but two coats are recommended. This paint, as you know, is extremely durable and it can be washed many times without hurting the finish.

If the old paint shows any signs of flaking or scaling you cannot expect even so sturdy a paint as white-lead and Lead Mixing Oil to hold up. If the old paint lets go, the new coats will come off too. No paint has the power to get through a failing coat and anchor it securely. The success of any job, interior or exterior, is measured by the ability of the paint next to the surface to stay put. The blame for scaling should be placed on the paint that went on the bare surface, not on the finishing coat.

Interior paint that is scaling should all come off, to be on the safe side. It may be removed by burning or scraping or by softening and scraping if a liquid or paste remover is used. In either case wash the walls thoroughly after the removal. Then prime the bare walls with Dutch Boy wall primer, or apply a priming coat of white-lead and Lead Mixing Oil, mixed in the proportions of 100 lbs. of Dutch Boy white-lead to 4 or 5 gallons of Lead Mixing Oil. Follow with a coat of paint mixed on the basis of 100 lbs. of white-lead and 3 or 4 gals. of Lead Mixing Oil.

MODERNIZE YOUR BUSINESS

① **Business Record Outfit**—Simplified system of bookkeeping for painting contractors. Outfit contains everything needed for about two years' work; additional sheets may then be obtained. Complete instructions with each outfit. Price, $3, postpaid.

② **Job Record Envelope**—Arranged so it is easy to keep a complete, accurate record of each job. Details of estimate, materials sent, used and returned, labor costs, extras, etc., are written on envelope. All papers relating to job go inside the envelope. Price, 60 cents per 100, postpaid.

③ **Forget-Not Estimating Form**—Enables you to make accurate estimates on all types of work. One side of sheet is designed for exterior jobs—other side is for interior work. This form is not given to the home-owner—it is kept by the painter since it also serves as a work sheet. Price, 50 cents per pad of 100 sheets, postpaid.

④ **Check List-Contract Blank**—A real selling tool because it shows the customer how much he gets for his money. Put down all the details of the job — preparation, materials, coats, colors, etc.—give the customer a copy and keep the duplicate for your files. Price, 50 cents per pad of 50 duplicate sets, postpaid.

⑤ **Weekly Time Report**—This form is well suited to the needs of the man who wants a weekly record of labor costs. An especially valuable feature is the part of the sheet designed for Social Security Tax deductions on wages paid workmen. Price, 35 cents per pad of 50 sheets, postpaid.

⑥ **Daily Time Card**—Furnish each workman with one of these cards for each day's work and it is easy to keep close tabs on labor costs of every job. Price, 40 cents per 100, postpaid.

⑦ **Employee's Wage Record Cards**—Every employer who wants to keep accurate data on which to base various kinds of tax returns needs a card like this. It is designed to carry wage and hour information, workman's "history," etc. Price, 2 cents per card, postpaid.

Send remittance—stamps, check or money order—with your order.
No C.O.D. shipments.

------ORDER FOR PAINTER'S BUSINESS FORMS------

National Lead Co., Room 2020, 111 Broadway, New York, N. Y.

Date..........

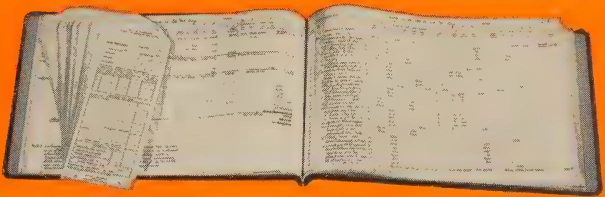
Please ship promptly, all charges prepaid, the following items:

Quantity	*Item*	*Price*	*Amount*
....	Business Record Outfit	$3.00 complete	$..........
....	Job Record Envelopes	60¢ per 100	....
....	Estimating Forms	50¢ per 100	....
....	Check List-Contract Blanks	50¢ per 50 sets	....
....	Weekly Time Reports	35¢ per 50	....
....	Daily Time Cards	40¢ per 100	....
....	Employee's Wage Record Cards	2¢ each	______
		Total amount enclosed	$..........

Ship material to: Name..........

Full Address..........

METHODS—USE THESE FORMS



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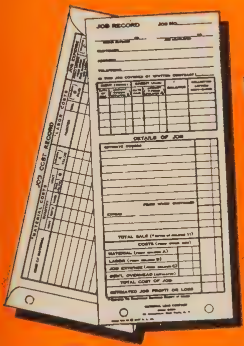

JOB COST RECORD

JOB RECORD

DETAILS OF JOB

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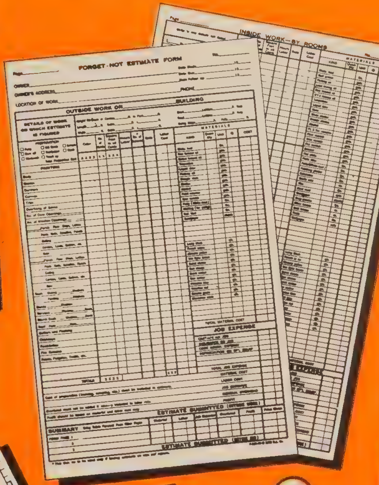

FORGET-NOT ESTIMATE FORM

INSIDE WORK—BY ROOMS

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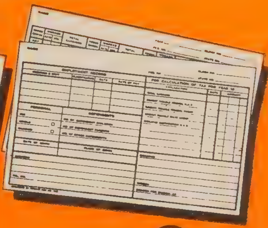

EMPLOYMENT RECORD

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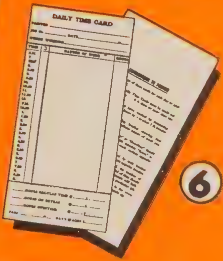


DAILY TIME CARD

6

CHECK LIST - CONTRACT

4

WEEKLY TIME REPORT

5

THIS IS A TRICK
but IT'S NO TRICK AT ALL
DUTCH BOY ALL-PURPOSE SOFT PASTE WHITE LEAD
PRIMING COAT FOR BRICK & STUCCO
FLAT FINISH COAT
SEMI-FLAT BODY COAT
ENAMEL UNDERCOAT
GLOSS FINISH COAT
PRIMING C
FOR WOO
...to get paints for a VARIETY of use
from Dutch Boy White-Lead
E.E.R. '38

DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 3 1938

Home is full of happiness, the
One place you love best—
May it always mean for you
Ease and pleasant rest

THE "ONE PLACE YOU LOVE BEST"— IS WORTH PROTECTING WITH DUTCH BOY

May flowers are blooming again! Time for that home of yours to shed its dingy old coat. Time for those four walls to blossom out in brave new colors.

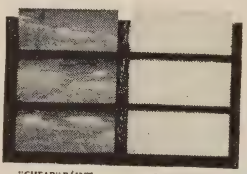
So call up your painting contractor today. Tell him you want one of those *modern* color schemes that Dutch Boy decorators have worked out. There's nothing like a change of color, you know, to give you that refreshing feeling of having moved into a new house.

But when it comes to the paint itself, your painting contractor is not interested in "something different" He sticks to a time-tried formula. He gives you the proven protection of Dutch Boy White-Lead

Why? Because he knows that Dutch Boy does not crack and scale. That's why, in the long run, a Dutch Boy job is so much cheaper than "cheap" paint (see photographic proof at right). Dutch Boy lasts longer, wears down slowly by gradual chalking leaving a smooth, unbroken surface. So when it finally is necessary to repaint, you make two substantial savings (1) There are no "cheap" paint remnants to be burned off (2) Since the surface is intact, it is not necessary to apply a new priming coat

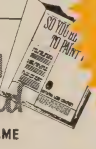
When a painting contractor recommends Dutch Boy White-Lead for your home, you may be sure of one thing: he is interested in giving you *real value* for your money The paint will be mixed to meet the special requirements of your job and tinted to the exact colors you specify. No one knows paint like a painter.

If you prefer to pay for your painting in installments, take advantage of the Dutch Boy Easy Payment Plan. Check the coup[illegible]lete information And regard[illegible]ted in the plan, [illegible] the illustra[illegible]w to b[illegible]me, [illegible]



"CHEAP" PAINT
"Quitting" already—after only a short period of service. Right after this picture was taken, the paint had to be burned off at a cost of $60. Owner was also forced to pay for a new priming coat. All this is expense he never figured on

DUTCH BOY
Four years old and still in excellent condition. House in same section as "cheap" paint job. Not a sign of cracking and scaling And at repaint time, there will be no expensive burning off and no new priming coat to pay for


SO YOU'RE GOING TO PAINT,

Dutch Boy White-Lead
GOOD PAINT'S OTHER NAME

THIS IS A SMALL REPRODUCTION OF ONE OF THE FULL COLOR, FULL PAGE ADVERTISEMENTS NOW RUNNING IN THE GREAT NATIONAL MAGAZINES

DUTCH BOY PAINTER Magazine
Volume 31 1938 No. 3
Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

Let's take a Good Look at LINSEED OIL

EVER since painting became an occupation at which men earned their daily bread, white-lead and linseed oil have been *the* standard paint materials. Similarly, white-lead and linseed oil paint—the painter's paint—has always been the standard by which other paints are judged. As everyone knows, paint, in its liquid state, is a combination of pigment (white-lead) and vehicle (linseed oil). Paint, in its applied state, is a dried coating. The white-lead is in practically the same state in the dried film as it was in the paint pot. The linseed oil is not. It serves its first purpose as a vehicle—a carrier—by making possible the spreading of the pigment on the surface to be painted. It serves its second function by drying and combining with the pigment in the dried film, "till Time doth them part."

White-lead and linseed oil are the only two ingredients needed to make a practical paint. White-lead, as a pigment, has the quality of durability so necessary in a practical paint. Linseed oil, as a vehicle, has the property of combining closely with white-lead, plus the ability to dry to the proper degree of hardness without brittleness.

A field of flax, ready for the harvest. The small, round pods at the tops of the stalks contain the seeds that yield linseed oil.

Linseed oil has, rightfully, become such a taken-for-granted paint ingredi-

Above: A double-handful of flaxseed, a few stalks and some loose seed pods.

Left: Before pressing, the seed goes through this roller mill for grinding into flaxseed meal.

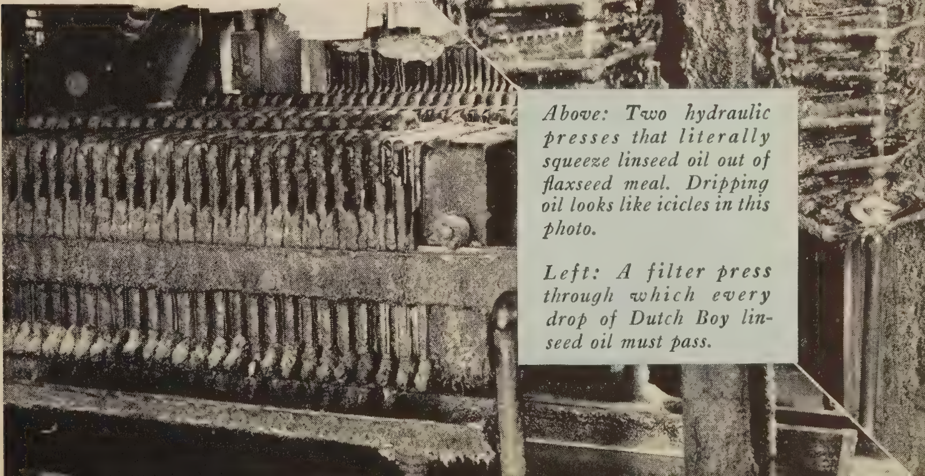
ent that it seems proper to review its characteristics rather thoroughly. For example, if one were asked, "Why is linseed oil the standard paint oil?" the reasons given might be: (1) Linseed oil is a drying oil. (2) Linseed oil is a staple that is obtainable everywhere at a reasonable price. (3) Linseed oil has a natural affinity for white-lead—in the paint pot, under the brush and in the dried paint film.

Now for the facts behind these reasons. "(1) *Linseed oil is a drying oil.*" The reason that linseed oil promptly forms such a firm, tough, moisture-resistant film is that it is a natural drying oil. Unlike some liquids, linseed oil does not dry by evaporation; it dries by oxidation and thus loses no weight in drying. Linseed oil has the property of taking up oxygen from the air. The chemical structure of linseed oil is highly complicated and there is no need of going into it here. Suffice it to say that, of the fairly common vegetable oils, linseed is the one to which nature has given most satisfactory drying qualities. The poor drying qualities of semi-drying oils are due to the fact that nature has given them an insufficient supply of the good drying compounds which linseed oil has in abundance.

"(2) *Linseed oil is a staple that is obtainable everywhere at a reasonable price.*" Obviously no paint vehicle would have wide usage if its cost were out of reason. Linseed oil is a vegetable oil, the juice, as it were, of the seeds of the flax plant which is grown in many localities. In most sections of this country, the crop is planted in April and is ripe for harvesting in August. The yield in seed per acre averages in the neighborhood of 9 bushels. The harvested seeds, when pressed for linseed oil, yield about 19½ lbs. of oil to the 56 lb. bushel. (The ground seed, formed into cakes during the extraction process, is sold as feed for cattle.) Depending upon the type desired, the oil may be treated in certain ways to give it the varying degrees of viscosity wanted.

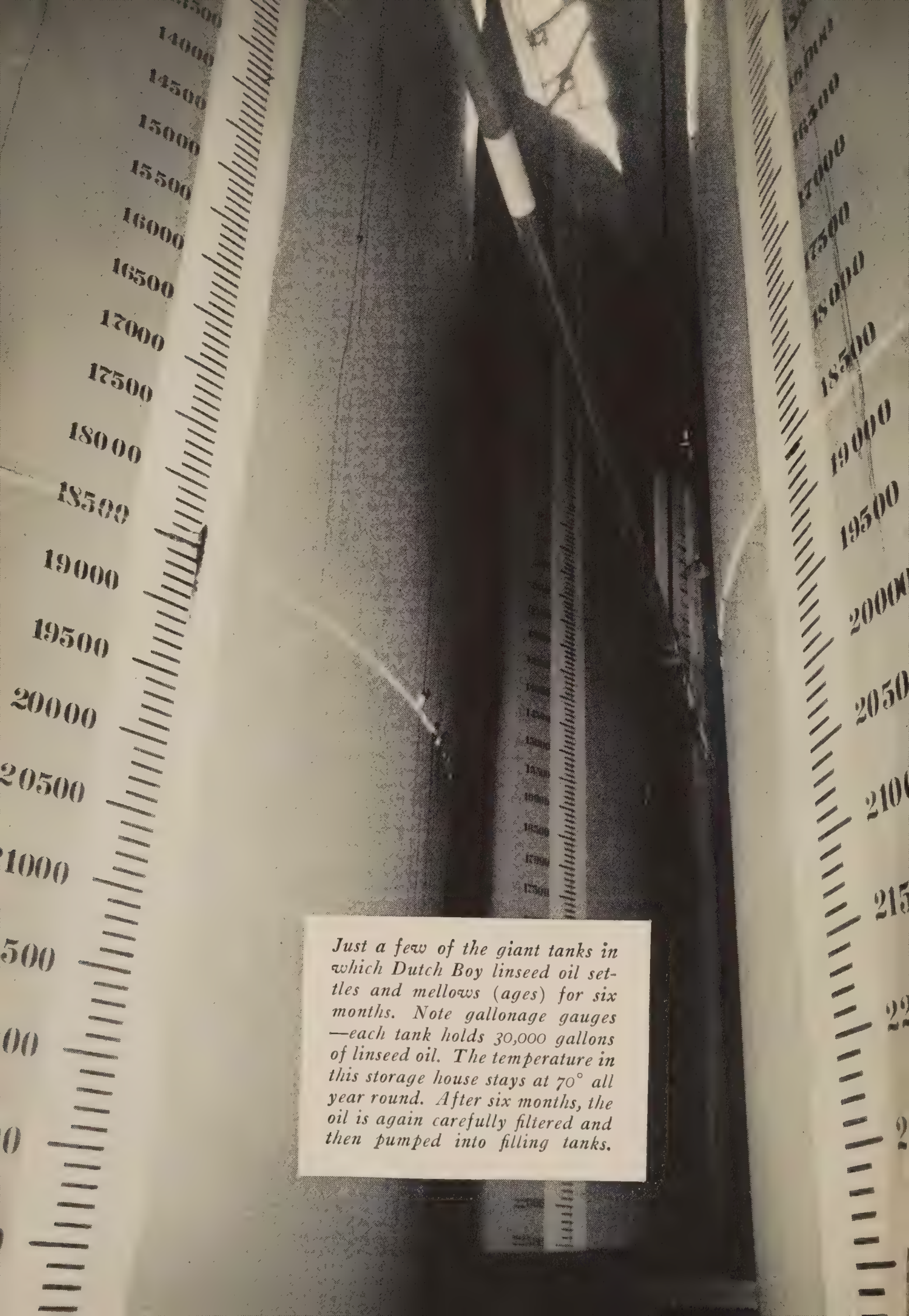
"(3) *Linseed oil has a natural affinity for white-lead . . .*" No other common paint oil exhibits the kind of attraction for white-lead that is shown by linseed oil. Some oils "mix" with white-lead, so to speak, but do not so closely unite with it. Linseed oil has a chemical and physical attraction for each white-lead particle. This attraction is so strong that if water is thoroughly mixed with dry white-lead, and linseed oil is then introduced into the batch, the water is displaced by the oil and rises to the top of the mixture. This despite the fact that the oil is lighter than the water.

The "close harmony" between white-lead and linseed oil is a further advantage in making paint workable. One of the outstanding qualities of white-lead and linseed oil paint is its ease of brushing. Another is its spreading capacity. The affinity of linseed oil for the



Above: Two hydraulic presses that literally squeeze linseed oil out of flaxseed meal. Dripping oil looks like icicles in this photo.

Left: A filter press through which every drop of Dutch Boy linseed oil must pass.



Just a few of the giant tanks in which Dutch Boy linseed oil settles and mellows (ages) for six months. Note gallonage gauges —each tank holds 30,000 gallons of linseed oil. The temperature in this storage house stays at 70° all year round. After six months, the oil is again carefully filtered and then pumped into filling tanks.

pigment contributes much to these qualities.

In the finished paint film the compatibility of the pigment and vehicle is largely responsible for the long wear and continued good appearance of white-lead and linseed oil paint. Painters say that linseed oil is the life of paint. It is the job of the white-lead to protect that "life". This job is made easier by the manner in which the pigment and vehicle are combined.

The painting trade in different sections of the country shows a variation in buying habits. In some areas, raw linseed oil is used almost exclusively. In others, the trade is partial to boiled linseed oil. It is easy to supply the need for these and other types because linseed oil takes kindly to treatment, principally by means of heat. Raw linseed oil is the pure oil just as it comes from the presses after settling and aging. It is a pale, straw-colored liquid. Boiled linseed oil is made from the raw oil by a heat-treating process which includes the addition of drying agents. The oil is not actually boiled in the manner of boiling water but instead is heated sufficiently (about 500° F) to incorporate and dissolve the drying compounds.

The principal difference between raw and boiled types of linseed oil is one of drying rate. A thin layer of boiled linseed oil, brushed out smoothly on a piece of glass, will dry in about 12 hours. A film of raw linseed oil, of the same thickness and with no drier added, will require from 72 to 96 hours to dry. (With the proper amount of drier added, raw oil will, of course, dry in about the same time as boiled oil.) While boiled linseed oil, in the container, is somewhat deeper in color than raw linseed oil, it quickly bleaches out on exposure and does not affect the color of the paint in which it is used.

Boiled linseed oil is slightly more viscous than raw linseed oil. This gives it somewhat better sealing qualities and accounts for its use in priming coats on brick, stucco and concrete.

A type of boiled linseed oil that is rather new in this country but that has long been used in Holland, is "stand oil". This specially treated linseed oil gives increased flow to paint, with elimination of brush marks, and also imparts a higher gloss that is retained longer. Standoil type linseed oil is used in the finish coat paint just as raw linseed oil is used, excepting that a little more turpentine is required.

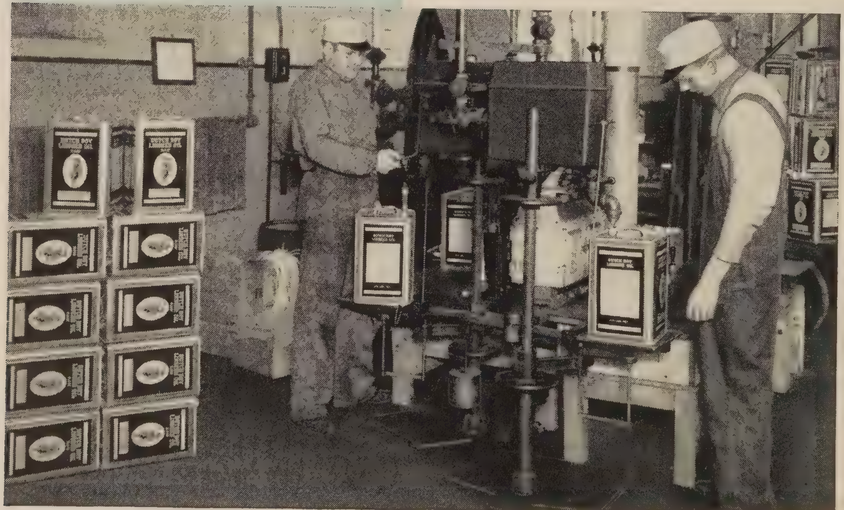
How can a buyer be sure that he is getting top-quality linseed oil? The United States government and other large purchasers have set up certain standards for oil and have the facilities for testing samples of oil submitted, but the contracting painter must employ other means of making certain he is getting a first class article.

Many contractors have solved the problem by buying oil put up under the Dutch Boy trade-mark. Every type of Dutch Boy linseed oil—raw, boiled or standoil type—is made just as carefully as Dutch Boy white-lead. Dutch

Above: A stack of flaxseed cakes after going through the presses which extracted the linseed oil. Each cake weighs about 14 lbs. This nearly dry "meal" is used as cattle feed.
Below: Filling cans. From this point on, you *know the story of Dutch Boy linseed oil.*

Boy linseed oil is pressed from the highest grade flax seed, the carefully selected "pick" of each crop, so that quality is assured even when some poor grade seed may be harvested in abnormal years. It is well-settled to free it from foots and it is properly aged. If it is a type of oil requiring heat treatment, that treatment is under precise temperature and time control. Drying agents used are the best obtainable.

Whether the painting contractor wants raw linseed oil for all-round general use, boiled linseed oil for its slightly different characteristics, or standoil type linseed oil for better flow and longer gloss retention in his finish coats, he can get exactly what he wants in factory-sealed cans bearing the Dutch Boy Painter trade-mark.

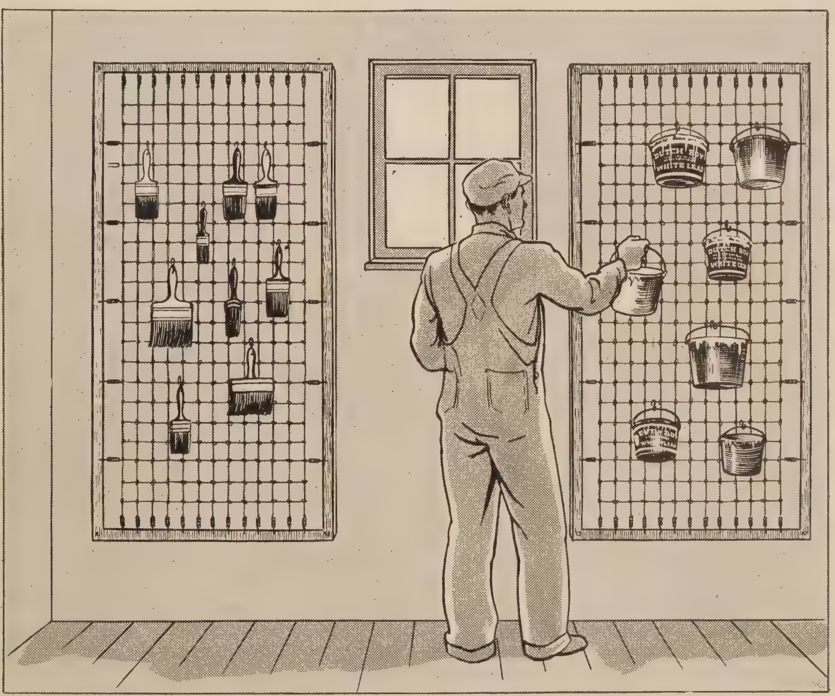


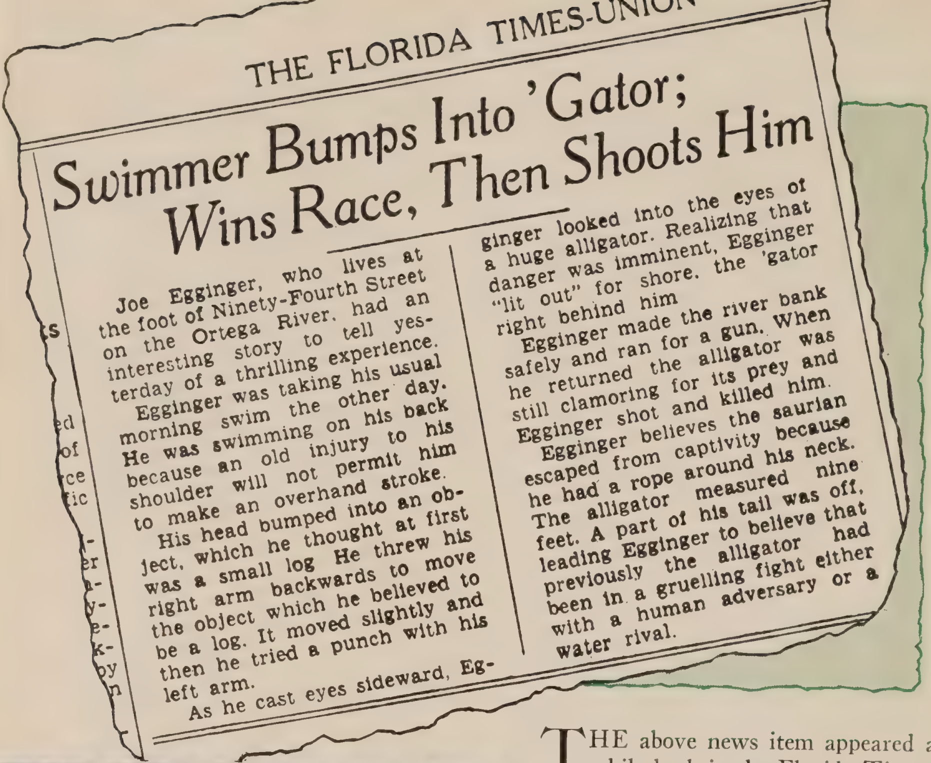
A NEW USE FOR OLD BED SPRINGS

BED springs are not usually considered regular paint shop equipment but they can serve a useful purpose in some shops nevertheless.

One of our resourceful painter friends in Newport, R. I., Fred Moulse, rigged up the arrangement shown here. The drawing was copied from a sketch that Mr. Moulse drew up and forwarded to us. As may be seen in the picture, the springs are fastened flat against the wall. The one at the left serves as a brush rack and the other spring provides a convenient device on which to hang paint pots. Small holes drilled in the brush handles admit the hooks on which the brushes are suspended. Regular S-shaped pot hooks hold the paint buckets.

Mr. Moulse reports that these bed spring racks save a lot of floor and bench space and enable him to tell at a glance just how many brushes and pots are on hand at any time. When pots and brushes are returned from jobs, they are cleaned out thoroughly and hung on the spring hooks—everything kept shipshape for the next job.





THE FLORIDA TIMES-UNION

Swimmer Bumps Into 'Gator; Wins Race, Then Shoots Him

Joe Egginger, who lives at the foot of Ninety-Fourth Street on the Ortega River, had an interesting story to tell yesterday of a thrilling experience.

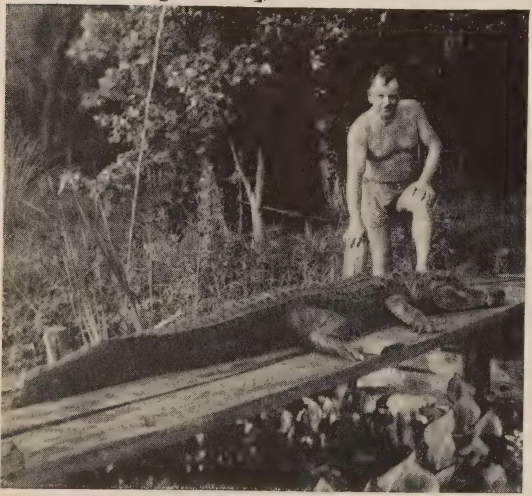
Egginger was taking his usual morning swim the other day. He was swimming on his back because an old injury to his shoulder will not permit him to make an overhand stroke.

His head bumped into an object, which he thought at first was a small log He threw his right arm backwards to move the object which he believed to be a log. It moved slightly and then he tried a punch with his left arm.

As he cast eyes sideward, Egginger looked into the eyes of a huge alligator. Realizing that danger was imminent, Egginger "lit out" for shore. the 'gator right behind him

Egginger made the river bank safely and ran for a gun. When he returned the alligator was still clamoring for its prey and Egginger shot and killed him.

Egginger believes the saurian escaped from captivity because he had a rope around his neck. The alligator measured nine feet. A part of his tail was off, leading Egginger to believe that the alligator had previously been in a gruelling fight either with a human adversary or a water rival.



Joe Egginger and his erstwhile swimming companion.

THE above news item appeared a while back in the Florida Times-Union, Jacksonville, Florida. It is of interest to our readers because the hero of the exploit, Joe Egginger, is a prominent Jacksonville painting contractor, artist and mural decorator.

We have occasionally heard of our painter friends getting into tight spots in the course of their daily duties—painting themselves into escape-proof corners, bumping into hornet's nests and dodging watch dogs—but this is the first reported brush with an alligator.

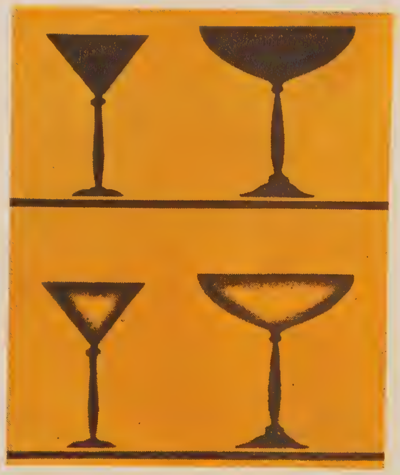
The clipping and the picture were sent us by Mr. M. O. Huck of the M. O. Huck Paint Co., Inc., the concern from which Mr. Egginger gets his Dutch Boy materials.

NEW STENCILS FOR POPULAR WALL TREATMENTS

INTERIOR wall decoration with stencils has many things to recommend it. Small wonder, then, that decorators everywhere are showing increasing interest in this method of treating interiors. Stencils permit great latitude in decorative effects—all-over patterns, spot designs, panel treatments, borders and corners. The range of colors is practically unlimited. Colors that will harmonize with the room furnishings can be obtained by matching one of the rug or drapery colors or by the introduction of a contrasting color for the wall background. All the rooms in the house can be treated in related color schemes, yet patterns appropriate for each room can be selected. And, last but mighty important, walls on which stencils are used, if painted with white-lead and Lead Mixing Oil on which oil color stencils are applied, are as washable as glass or tile. Finger marks, oily smudges from "head-resting" behind chairs or sofas, children's crayon or pencil marks, all come off the stencilled walls easily, leaving the paint as good as new, in color and finish.

Recognizing the need for new and original stencil designs and wishing to meet the growing demand from contracting painters for practical and easily applied patterns, National Lead Company's Department of Decoration has brought out a new series of designs, some of which are illustrated, in various ways, on these pages.

A study of these designs will show that the so-called flower motif predominates. This is done so that decorators will be able to meet the popular demand. Flower and leaf designs, both realistic and conventionalized, are in high favor now and bid fair to remain so.



In the upper glasses, the color was applied with a stencil brush in the usual "solid" manner. Below, the color was used around the edges only.

Included in the line are, of course, the very useful "functional" patterns—designs that serve a particular purpose in a particular location. Examples are the Cocktail pattern for cafes and game rooms, the Map pattern for a boy's room or a schoolroom and the Water Lily group for bath rooms. This last-named pattern is a two-plate stencil, which allows considerable flexibility in working out interesting effects in shaded colors.

One of the other stencils, the Lily pattern, enables the decorator to get a variety of effects simply by transferring one flower and stalk, then repeating it in pairs or trios.

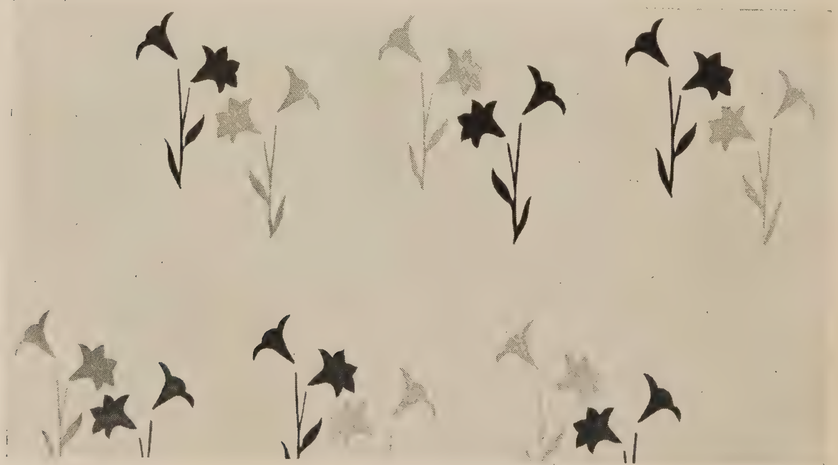
Of particular interest are the Wheat, Leaf Band, and Bar-and-Disc patterns. These are adaptable for use as vertical striped designs, horizontal borders and for decorative effects in alcoves or niches. Very large patterns, of which the Peony is a good example, are popular for use on one wall of a room in which the other three walls are carried out in the ground coat color. This type of treatment is popular in such rooms as living rooms, dining rooms and bedrooms. Applied in pure white on light yellow or light blue, this design is particularly effective.

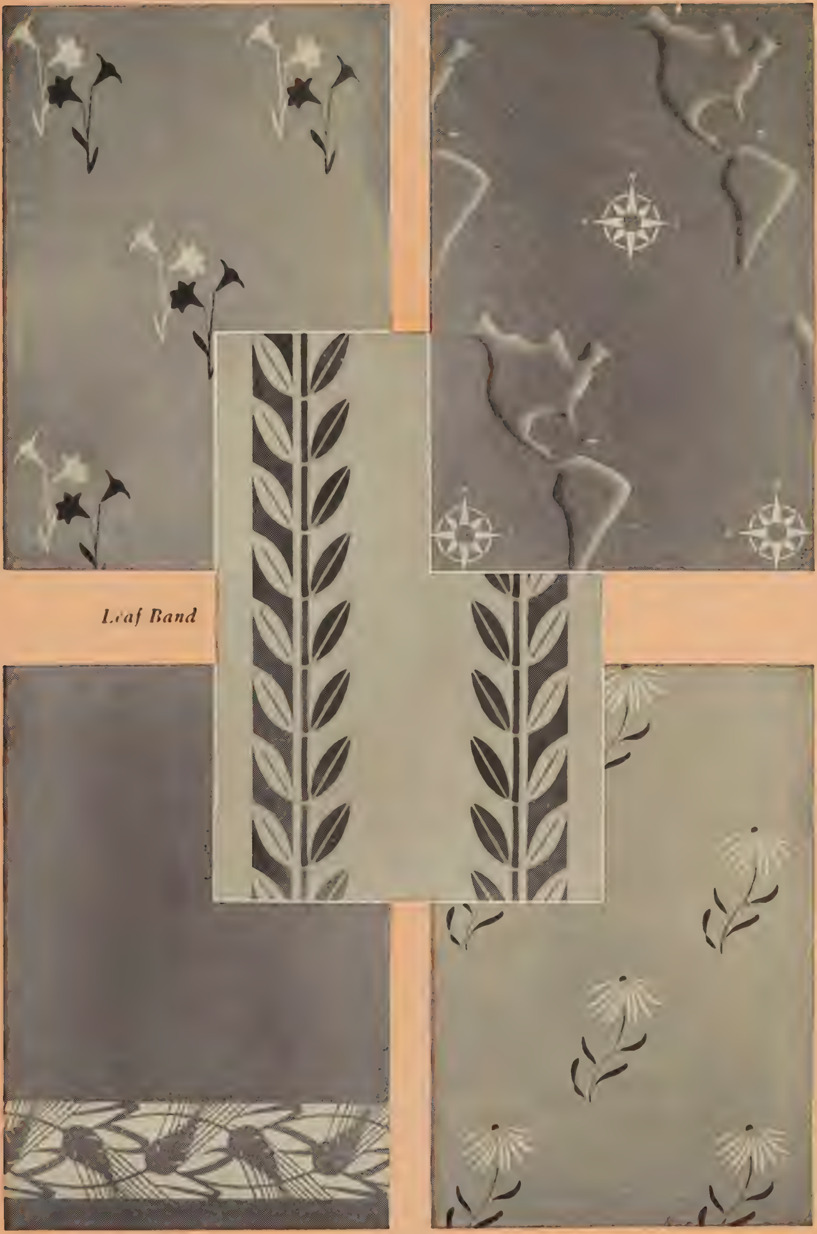
Variety in Color Application

Nearly all painters are familiar with the usual manner of applying stencils, that is, transferring the patterns to the wall with a stencil brush just as the shipping clerk stencils an address on a packing case. There are, however, several other ways in which to transfer the designs, ways in which the decorative effect may be individualized and in which heavy outlines can be subdued.

The stencil color can be applied

Lily pattern. Note that the double flowers are applied in pairs but each pair is carried out in two different shades of color.





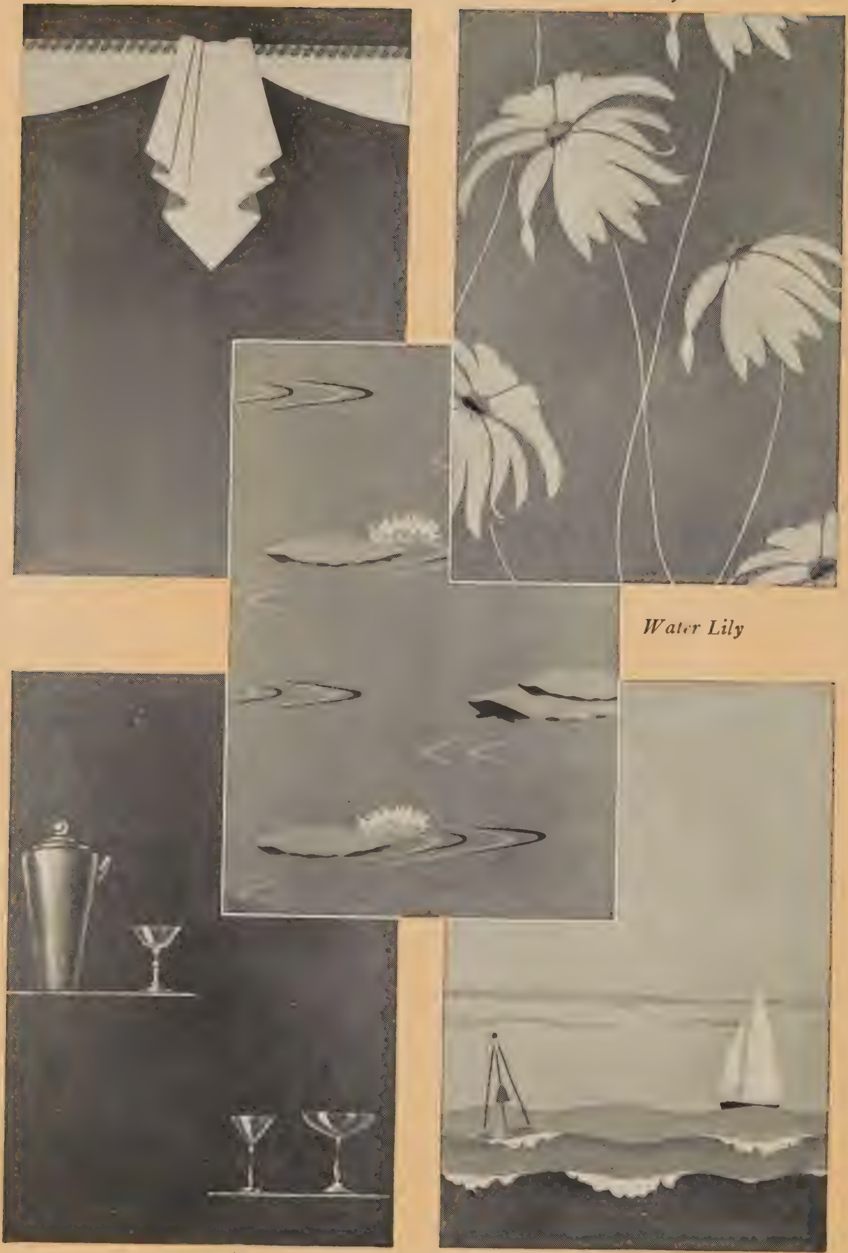
Lily

Map

Leaf Band

Wheat

Ox-eye Daisy



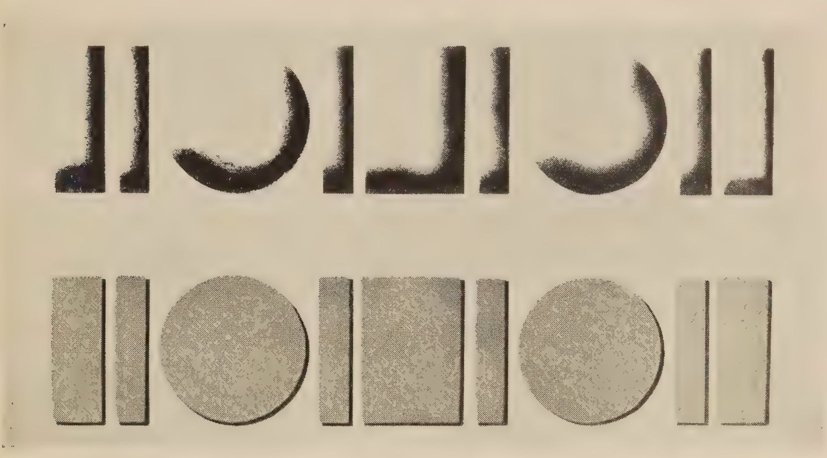
Drapery

Peony

Water Lily

Cocktail

Marine



Showing how to give a "third dimension" to the Bar-and-Disc band or border pattern. First apply a dark color to edges of design as shown at top. When dry, move stencil upward and to the left, then fill in solidly with a lighter shade.

with a stippling brush to give the effect of tiny dots. In this case, the color is first brushed out on a board, then picked up on the dry stippler. Similarly, the color that has been spread on the board can be picked up with a wad of cheesecloth, a water-damp sponge or a chamois skin. Obviously, each gives a different effect.

Greater variation of treatment is secured with some designs by applying the color in the usual manner with a stencil brush, but not over the entire opening. To illustrate, a stencil pattern cut in the shape of a six-inch round hole will transfer to the wall a design that may be called a disc or a full moon, when color is applied solidly to the entire six-inch opening. But, if the color is applied solidly only around the edge of the opening, then shaded gradually toward the center, the disc is still in evidence but in a more interesting and decorative representation as a balloon, bubble or other spherical object. This shading principle can be applied to designs having large openings. Such shading may also be gained by applying color solidly through an opening, then wiping it with a wad of cheesecloth to lighten the design at its center.

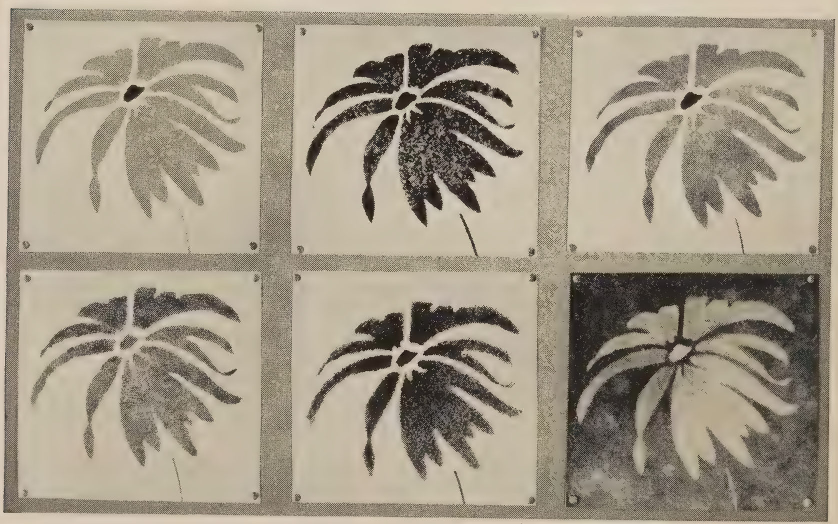
Another worthwhile variation that adds interest involves nothing more than alternately reversing or "flopping over" the stencil as the work progresses. Take, for example, the Lily design. This motif—flower, stem and leaf—can be done first in a color of very light value. Then flop the stencil over (after carefully cleaning off the face), place it a bit lower and to the right of the previous transfer to avoid direct overlapping, and apply color that is a few shades darker than the tint first used. Many of the all-over or diaper patterns can be handled in this manner. It avoids that stiff, printed look and adds much interest to the walls.

Patterns like the Bar-and-Disc are most effective if they have a suggestion of thickness or third dimension, as it were. This is obtained by using a dark color first, along the edges that are to show thickness. After this dries, the stencil is shifted, possibly a quarter of an inch, upward and to the left, and a lighter color used. This shifting of the stencil will have covered just enough of the pattern edge to leave a bit of dark color exposed after the light shade has been transferred.

These few hints afford some idea of the versatility and adaptability of the stencils now available. These little tricks of the trade enable the decorator to produce unusually fine effects rapidly at reasonable labor costs.

For complete data on this year's stencil series—sizes, color suggestions, etc., write National Lead Co., Room 2020, 111 Broadway, New York.

Peony pattern worked out with various "tools". Top row, left to right: Regular stencil brush. Sponge. Wall stippler. Bottom row: Wad of cheesecloth. Ball of upholsterer's horsehair. Wiped-out effect; stencil was placed on partly set blended glaze coat and a wad of cloth was used to wipe away the glaze color, revealing the ground coat color.



STRAIGHT COLOR FINISHES

DARK colored paints—greens, browns, reds and black—usually employed on the trim, sash and shutters of houses, generally have no white-lead in their formulation. They are termed "straight colors," meaning that the tinting colors in oil are thinned to paint consistency just as paste white-lead is thinned, before application.

A dark colored paint, made from the right type of colored pigment, thinned with the right vehicle and properly applied to a fit surface, should have good durability. It should wear evenly and retain its solid appearance just as long as the white-lead paint with which the larger house areas are covered.

Despite this fact, however, we occasionally hear of troubles arising on jobs where straight colors were used. The difficulties, ranging from poor hiding and slow drying to early flatting and fading, can nearly always be traced back to the wrong type of undercoater, to the use of unsuitable pigments or to improper formulation of the paint.

Proper Undercoats

Generally speaking, the service given by a finishing coat depends on the care with which the underlying surface has been prepared, how well suction has been stopped, how completely the undercoat hides and how much tooth or anchorage is offered the finishing coat. These qualifications apply to the shutter, sash and trim paint as well as to the paint on the body of the house.

Trim never before painted should receive, of course, the same white-lead and oil priming coat used on the body. The second coat on the trim—on a three-coat new woodwork job—should also be treated in the same manner as the rest of the house, except that the paint may be tinted lightly with some of the color that is to be used for the trim finish coat.

On repaint work, the undercoat for the trim, as well as for the rest of the house, should be mixed on the basis of 100 lbs. of soft paste white-lead, 2 gals. of raw linseed oil, 1¾ gals. turpentine and 1 pt. of liquid drier. This undercoat will have good hiding power, especially if the paint is tinted with some of the color provided for the finish coat. It will have a semi-flat finish which will furnish the tooth needed for the secure anchorage of the straight color finish coat. It will help to impart to the straight color finish coat a solid, smooth and even appearance.

Selecting the Pigment

As most painters, and many house-owners, have learned from experience, all colored pigments are not adapted to outdoor exposure. Some colors are "fugitive"—they fade rather quickly in sunlight. This is particularly true of certain of the manufactured colors, notably the aniline lake pigments which are made by the precipitation of an aniline dye on a base pigment. Other manufactured colors show little or no change of shade or tone after long outdoor exposure. A good example of this "permanent" type of color is chromium oxide green, which is made by fusing a mixture of potassium bichromate and boric acid. The natural or "earth" colors—siennas and umbers—are very stable chemically and show little tendency toward fading.

Another important consideration in buying or using colors is to note whether the label on the can or tube bears the letters "C. P." in connection with the color name. These letters stand for the words "chemically pure" and mean that the color thus labeled contains none of the extender pigments which may be found in colors not designated as "chemically pure".

Colors containing extender pigments serve a legitimate purpose, of course. They cost less, pint for pint, than pure colors and, generally speaking, have sufficient strength to produce a wide range of useful tints. However, the extender pigments have a rather low refractive index which means that they become very transparent when mixed alone with paint vehicles. Now, this lack of opacity may not assume large proportions when extended colors are used merely for tinting purposes, but it does become important when the extended color must stand on its own feet as the sole pigment in the finish coat paint. The relatively large proportion of transparent pigment particles seriously affects the hiding power of the

A THREE-PLY DUT

Numbered among Dutch B
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and-coming concern operates t
painters' supply stores in the
west metropolis—1318 North C
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1565 Sherman Street, Evans
***Mr. Lewis** Davis, President, wri*
"We buy products of recogn
quality and naturally Dutch
materials have a prominent posi
in our set-up. I personally
that, no matter what particular

paint. In addition, it permits the entrance of light rays into the paint film, which is undesirable from the standpoint of durability.

A further drawback to the use of extender pigments lies in the fact that, although they are transparent in oil, they become opaque again when the vehicle which binds them together in the paint film starts to disintegrate. When this occurs, we have the type of "fading" complained of on jobs where extended colors were employed for a straight color finishing coat.

Mixing the Paint

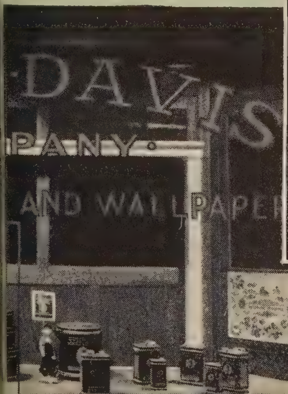
Since most tinting colors in use today are put up in paste form—about the same consistency as soft paste white-lead—there is nothing difficult about reducing them to paint. The proper amount of color is placed in a container large enough to hold the quantity of paint required. The vehicle is poured in and the batch stirred until the paint is smooth and uniform. The term "vehicle" means *all* the liquids added—raw linseed oil, spar varnish and drier. If the painter has Dutch Boy standoil type linseed oil on hand he may use it in an amount equivalent to the raw linseed oil and spar varnish specified.

The formulas on the following page produce straight color finishing coat paints often required in the painting of trim, sash, blinds and the like.

'Y DISTRIBUTOR

aint a dealer carries, his store ot complete nor his stock well ided if he does not handle the ch Boy Line. These products a definite customer appeal— build confidence and prestige naturally, increase profits."

ie Wood-Davis Company was nized in 1918 and has for ty years enjoyed a large paint-contractor business. The pic-s of recent window displays n here explain why Wood-s attracts volume buyers.



Straight Color Trim Paint Formulas

Light Brown

3 qts. Dutch Boy C. P. Chrome Yellow—Medium
1 qt. Dutch Boy Indian Red
2¾ qts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
½ pt. Dutch Boy Liquid Drier
Yield—2 Gals. Paint

Medium Reddish Brown

½ gal. Dutch Boy C. P. Chrome Yellow—Orange
½ gal. Dutch Boy Indian Red
2½ qts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
½ pt. Dutch Boy Liquid Drier
Yield—1⅞ Gals. Paint

Deep Brown

2½ qts. Dutch Boy C. P. Bulletin Red
1½ qts. Dutch Boy Lampblack
2¾ qts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
1 pt. Dutch Boy Liquid Drier
Yield—2 Gals. Paint

Trim Red

1½ qts. Dutch Boy C. P. Bulletin Red
2½ qts. Dutch Boy Tuscan Red
3½ pts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
1 pt. Dutch Boy Liquid Drier
Yield—1⅞ Gals. Paint

Bright Green

1 gal. Dutch Boy C. P. Chrome Green—Light
1¼ gals. Dutch Boy Raw Linseed Oil
½ gal. Suitable Outside Spar Varnish
1 pt. Dutch Boy Liquid Drier
Yield—2⅞ Gals. Paint

Dark Green

1 gal. Dutch Boy C. P. Chrome Green—Dark
1¼ gals. Dutch Boy Raw Linseed Oil
½ gal. Suitable Outside Spar Varnish
1 pt. Dutch Boy Liquid Drier
Yield—2⅞ Gals. Paint

Chromium Oxide Green

1 gal. Dutch Boy C. P. Chromium Oxide Green
2½ qts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
½ pt. Dutch Boy Liquid Drier
Yield—1⅞ Gals. Paint

Bright Yellow

1 gal. Dutch Boy C. P. Chrome Yellow—Lemon
4¼ qts. Dutch Boy Raw Linseed Oil
1½ qts. Suitable Outside Spar Varnish
½ pt. Dutch Boy Liquid Drier
Yield—2½ Gals. Paint

Bright Orange

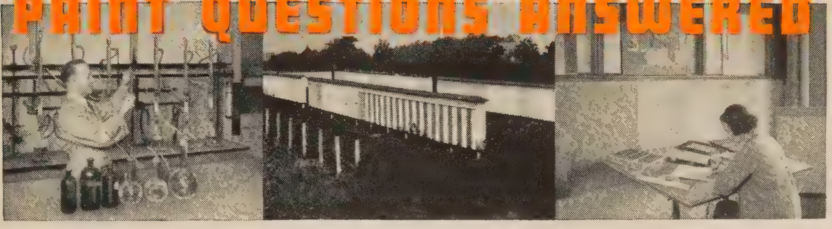
1 gal Dutch Boy C. P. Chrome Yellow—Orange
2¾ qts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
½ pt. Dutch Boy Liquid Drier
Yield—2 Gals. Paint

Black

1 gal. Dutch Boy Lampblack
2¾ qts. Dutch Boy Raw Linseed Oil
1 qt. Suitable Outside Spar Varnish
1 pt. Dutch Boy Liquid Drier
Yield—2 Gals. Paint

For quick setting and good, thorough drying of these straight colors, four ounces of powdered litharge, wet with a little turpentine, may be stirred into each gallon of paint just before application. This practice is particularly helpful in paints containing considerable lampblack or dropblack which are "slow driers" and which sometimes remain tacky for a long time. When litharge is added to any batch of paint, or when boiled linseed oil instead of raw is employed, only half the liquid drier specified for the batch need be used.

PAINT QUESTIONS ANSWERED



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

---

Producing a Rubbed Finish

Question: What is the best method of securing a rubbed finish on interior woodwork?

Answer: After the woodwork is properly stained and filled, apply a coat of interior varnish and allow it to dry and harden. Then sandpaper the work evenly to remove the gloss. Dust off carefully and follow with a coat of good rubbing varnish, which should also be allowed to dry thoroughly. Remove the gloss from this coat by rubbing down with very finely powdered pumice stone and water.

When the gloss has been removed evenly, clean the woodwork with a damp rag and let it dry out. Now put on a final coat of rubbing varnish. When dry, this should be rubbed with powdered pumice stone and crude oil. This cuts the gloss of the varnish more slowly than the pumice stone and water paste previously used. After this, a final careful polishing with rotten stone and crude oil (or some other non-drying oil) should leave the woodwork in proper shape.

Making Olive Drab Color

Question: I have some government work to do and a regulation O.D. (olive drab) color is required. What colors do I mix to produce this tint?

Answer: In the Federal Specifications that apply to paint and painting there is no definite standard Olive Drab. There are specifications (TT-P-81) for olive drab paints, but under the heading "Color", section I-1, appears this note:

"Some varieties of color can be furnished under this specification. The selection of the exact color desired is entirely a matter of taste, and there is no practical method of getting the exact color desired except by having it match a sample mutually agreed upon."

Thus you will see that, although certain standard colors are used on various items of equipment, there is no definite Olive Drab color excepting one that may be given as a sample. In the absence of a certain shade which could be matched accurately, we offer the following formulas for finishing coat paint on exterior surfaces, trucks and other outdoor equipment.

Olive Drab Paint Formula "A"

50 lbs.	Dutch Boy soft paste white-lead
1 qt.	Dutch Boy raw turkey umber
1¾ gals.	Dutch Boy raw linseed oil
1 pt.	Dutch Boy liquid drier
3⅝ gals.	paint, to cover about 2500 sq. ft.

Olive Drab Paint Formula "B"

50 lbs.	Dutch Boy soft paste white-lead
1¼ gals.	Dutch Boy French ochre
½ pt.	Dutch Boy lampblack
2¾ gals.	Dutch Boy raw linseed oil
1 pt.	Dutch Boy liquid drier
5⅝ gals.	paint, to cover about 4000 sq. ft.

Olive Drab Paint Formula "C"

(Requires no white-lead)

1 gal.	Dutch Boy French ochre
½ pt.	Dutch Boy lampblack
3 qts.	Dutch Boy raw linseed oil
1 qt.	outside spar varnish
1 qt.	pure turpentine
1 pt.	Dutch Boy liquid drier
2⅜ gals.	paint, to cover about 1650 sq. ft.

Olive Drab Paint Formula "D"

50 lbs.	Dutch Boy soft paste white-lead
1 pt.	Dutch Boy C.P. medium chrome yellow
1 oz.	Dutch Boy lampblack
1½ gals.	Dutch Boy raw linseed oil
1 pt.	Dutch Boy liquid drier
3¼ gals.	paint, to cover about 2,275 sq. ft.

The most practical way for you to satisfy the man who is in charge of the painting, will be to mix up a small batch of paint, following one of the formulas suggested above, paint out a sample panel and show it to the official. If he says it is too light or too dark or too yellow or too brown you will know how to correct the shade if you have kept a memo of the exact colors and amounts used in producing the sample batch.

Stencilling on Broadcloth

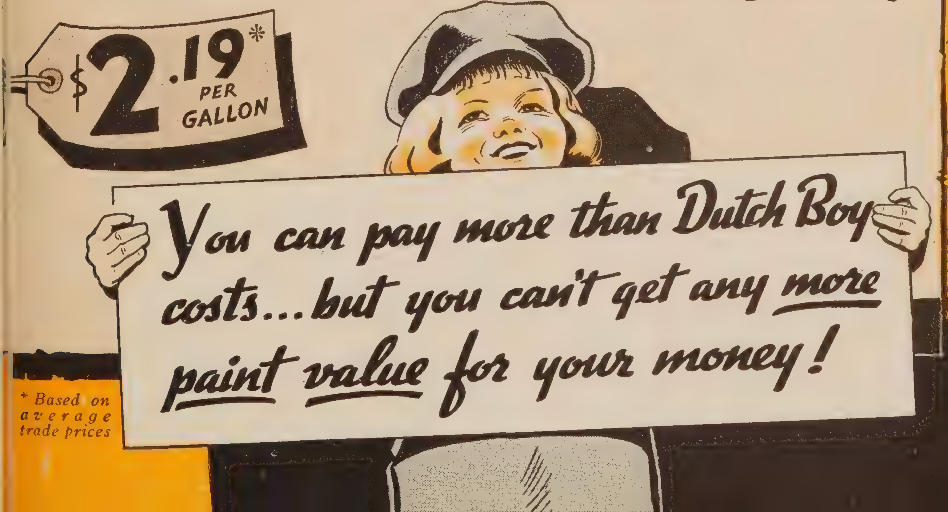
Question: I have some stencilling to do on cheap broadcloth and it must be waterproof. The work must be done in several colors. What paint should I use?

Answer: Get Dutch Boy colors in oil for the various colors you are going to apply. If the job is a comparatively small one, two-ounce tubes of color should be sufficient. Thin each color separately with a half and half mixture of Dutch Boy flatting oil and good outside varnish. If the pure color is too dark or too strong add a bit of white-lead to it to produce the proper tint. The paint, when finally thinned for stencilling, should be of rather heavy consistency.

Stretch the cloth out on some flat, smooth surface on which tacks can be used. Place the stencil on the cloth and hold it in place with thumb tacks or push pins. Pick up a bit of paint on the stencil brush and wipe out most of it. Do the stencilling with a nearly "dry" brush, forcing the paint into the cloth with a pounding or tamping stroke. Be sure the stencil does not buckle or bulge, else the design edges will be fuzzy and ragged.

This keg of Dutch Boy white-lead, mixed with 3 gallons of linseed oil, plus one pint of drier, gives you

over 6 gallons of easy working, far spreading, full gloss finishing coat paint that figures only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* Based on average trade prices

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DUTCH BOY LINSEED OIL RAW

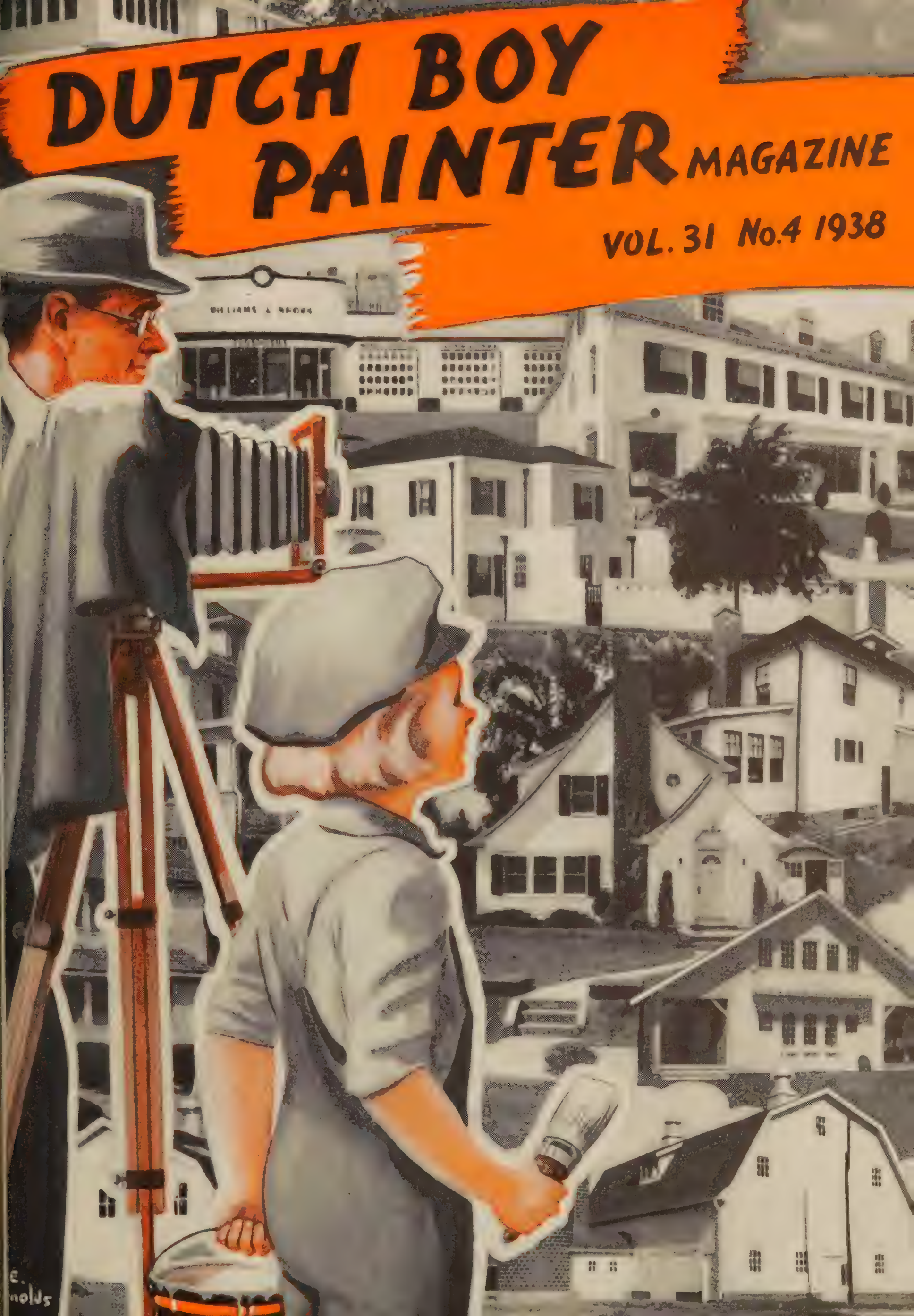
DUTCH BOY LINSEED OIL

is a top quality vehicle for use with Dutch Boy white-lead. It is pressed from selected flaxseed, carefully filtered and settled and properly aged. Dutch Boy linseed oil is put up in factory sealed packages. Thus you can be sure of its quality and cleanliness.

When you want pure raw linseed oil, boiled linseed oil or standoil type linseed oil, ask for the cans with the famous Dutch Boy Painter trade-mark . . . it is a mark of dependability.

DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 4 1938



1. Residence of G. W. Hart, Watertown, S. D., painted with Dutch Boy by W. R. Bullard.

2. Williams & Brown Building, Pampa, Texas. Architect, J. C. Berry; building contractor, Walter A. Davis; painting contractor, John W. Crout & Son. Interior and exterior woodwork painted with Dutch Boy.

3. James & Company, Inc., G-E distributor, 4144 Lindell Blvd., St. Louis, Mo. Painted with Dutch Boy by Raftery Eagan Painting Co.

4. Residence of Allen Saxon, Augusta, Ga. Architect, Merry & Parsons; building contractor, J. C. Stockton & Son; painting contractor, Jones & Padgett. Interior and exterior painted with Dutch Boy.

The numbers on the above drawing identify the photographs used on the front cover. Numbered paragraphs on this page describe the jobs.

5. Residence at 8
195th Place, Hollis G
dens, Long Island, N
York, painted w
Dutch Boy by Geo
T. Christenson, Beller
L. I.

6. Residence of Ly
Stout, Quincy, Illin
painted with Dutch
by B. E. Leckbee,
State St., Quincy.

7. Summer home
Chas. E. Woodlock, r
istered architect, Isle
Pines, Friendship, Mai
This is an all-shing
dwelling, painted w
Dutch Boy.

8. One of a group
farm buildings at Ha
let, Ill., owned by R.
MacDonald, Moline, Il
designed and built
A. H. Heimbeck, Ro
Island, Ill., and paint
with Dutch Boy by W.
Bjorkman & Son, Aled

WHEREVER YOU ARE
WHATEVER YOU PAINT
you can depend on
DUTCH BOY
to give you top quality jobs...

DUTCH BOY PAINTER Magazine

Volume 31 1938 No. 4

Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

RECOMMENDATIONS FOR PAINTING BRICK

WHILE the painting of brick structures has been a rather general practice for generations, it is only during the past several years that this branch of the trade has been particularly emphasized. This activity has been due in part to the need for reclaiming outmoded dwellings to relieve the housing shortage and to the impetus given by the nationwide campaigns for modernization of all types of structures.

The broadening of what might be termed the "brick painting market" has left in its wake certain types of paint failures that have been caused either by improper paint formulation or by improper selection of materials or by improper painting methods. At the bottom of most of the trouble lie three factors: one, a more general use of hard surfaced brick; two, the practice of using second-hand brick of uncertain origin; three, the failure to prepare surfaces properly.

As every practical painter knows, each new paint job presents its own peculiar set of problems, whether the job be a frame dwelling or a brick schoolhouse. Because this is so, he prefers to be able to meet these problems with materials that are adaptable—white-lead, linseed oil, Lead Mixing Oil, colors, etc. As his problems increase, the experienced painting contractor more than

Formulas for Mixing Paint For Common Brick, Not Previously Painted

(Or from which all old paint has been removed)

PRIMING COAT

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy linseed oil*	5 gals.	5 gals.
Pure turpentine	¾ gal.	1 gal.
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint	9 gals.	
Coverage (200 sq. ft. per gal.)	1,800 sq. ft.	

SECOND COAT

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy linseed oil*	3 gals.	3 gals.
Pure turpentine	1 gal.	1¼ gals.
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint	7¼ gals.	
Coverage (400 sq. ft. per gal.)	2,900 sq. ft.	

THIRD COAT—Flat Finish

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy Lead Mixing Oil	3 gals.	3 gals.
Gallons of paint	6 gals.	
Coverage (500 sq. ft. per gal.)	3,000 sq. ft.	

THIRD COAT—Gloss Finish

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy linseed oil*	3 gals.	3 gals.
Pure turpentine	......	¼ gal.
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint	6¼ gals.	
Coverage (500 sq. ft. per gal.)	3,125 sq. ft.	

Formulas for Mixing Paint For Pressed Brick, Not Previously Painted

(Or from which all old paint has been removed)

Because pressed face and de-aired brick are less absorbent than common brick, less linseed oil is needed in priming and second coat paint on these types of brick.

PRIMING COAT

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy linseed oil*	4 gals.	4 gals.
Pure turpentine	¾ gal.	1 gal.
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint	8 gals.	
Coverage (200 sq. ft. per gal.)	1,600 sq. ft.	

SECOND COAT

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy linseed oil*	2½ gals.	2½ gals.
Pure turpentine	1 gal.	1¼ gals.
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint	6¾ gals.	
Coverage (400 sq. ft per gal.)	2,700 sq. ft.	

THIRD COAT

Same as Third Coat on Common Brick

TWO-COAT WORK

New or previously unpainted brick, like new woodwork, usually needs three coats of paint to give a solid appearing moisture resistant film. Under some circumstances, however, a two-coat job may be specified. If this is the case, the priming coat, on either common or pressed brick, should be mixed as follows:

Materials	*Soft Paste*	*Heavy Paste*
Dutch Boy white lead	100 lbs.	100 lbs.
Dutch Boy linseed oil*	3½ gals.	3½ gals.
Dutch Boy liquid drier	1 pint	1 pint
Gallons of paint	6¾ gals.	
Coverage (200 sq. ft. per gal.)	1,350 sq. ft.	

The finish coat should be mixed the same as the third coat on three-coat work.

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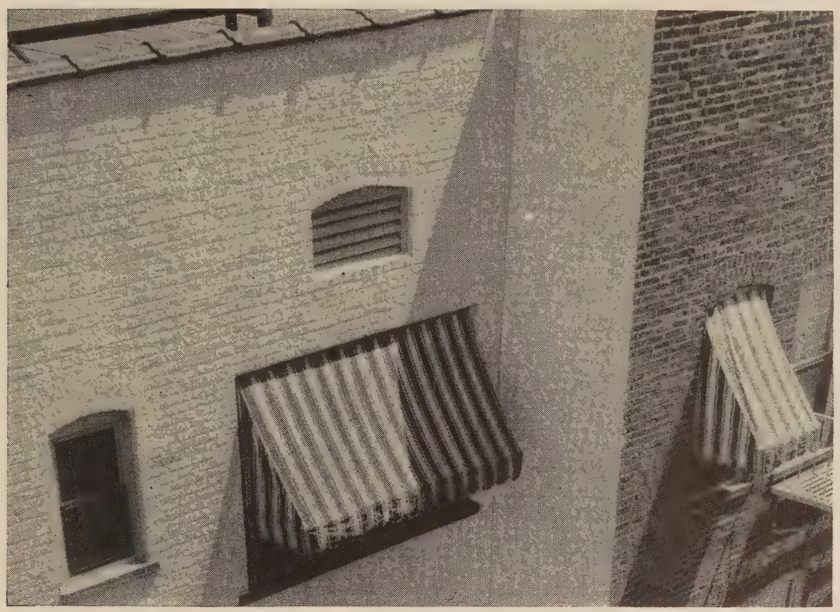
*All of the formulas given on this page are based on the use of Dutch Boy raw linseed oil. If, however, boiled linseed oil is used, reduce the amount of drier specified to one-half pint.



While the passing public usually sees only the "faces" of apartment buildings, the tenants see "behind the ears"—the side walls, back walls, light wells and air shafts. Progressive building managers have these brick surfaces painted to keep the tenants IN and to keep darkness, moisture and deterioration OUT.

ever insists on the use not only of standard materials but also of basic time-tested formulas which permit sufficient leeway to meet properly the new conditions.

The brick paint formulas given here vary somewhat from those previously used and which were intended for paint for all non-wood or non-metal exterior building materials, namely stucco, concrete, stone and brick. These new mixing directions are designed to produce paint that will successfully meet the conditions described previously. They have been tested in the laboratory, on the Company "proving panels" and on numerous brick jobs.

As most experienced painters know, it is good practice to tint an undercoat just slightly darker than the coat which is to cover it. For example, if a white finish is called for, the undercoats may be tinted with Dutch Boy raw umber—about a half-pint of color to the hundred pounds of white-lead.

Painting brick that has previously been painted may involve considerable surface preparation, especially if the old coating is of the whitewash or cold water type. This material should be removed with wire brushes before any oil paint is applied. Old coats of oil paint that are not loose and peeling may need merely a preliminary dusting before fresh paint is applied. Old paint that is peeling or losing its grip should, of course, come off. In the event that all or most of the old paint is removed, three new coats are called for.

No matter how carefully paint may be mixed, no matter how good the ingredients, no matter how skillful the brushwork, a sure-fire failure is in prospect if the brick contains much moisture when it is painted. In brick painting as in wood painting, moisture is Paint Enemy No. 1. So, before laying a brush on brickwork, be sure the material is well dried out. And be equally sure that there are no leaks in masonry or woodwork that adjoins the brick surfaces. Moisture that gets in behind the brick is apt to try to get out through the paint. When it does it raises blisters which may crack and peel.

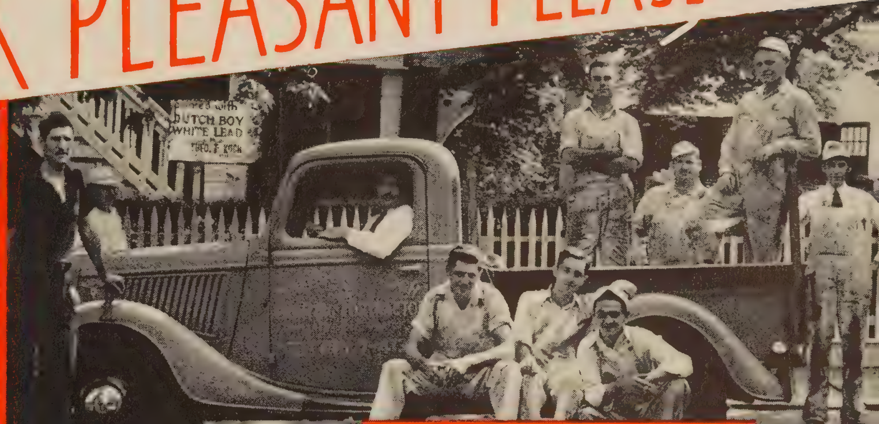
It is not uncommon to find failing paint on structures built of reclaimed and second-hand brick. Such brick may have seen previous service in locations where they came into contact with chemical solutions, possibly fire extinguishing liquids, etc. Or the walls may have been painted too soon after erection, all parties concerned forgetting that the brick, though old, was laid up in new mortar which contained active alkali. To be on the safe side, it is always the best policy to allow a brick building to stand at least six months before painting. If the job must be done sooner, a wash with zinc sulphate solution (based on 2 lbs. of zinc sulphate to the gallon of water) followed by a week's thorough drying, will kill the alkali.

L

In a nutshell, the rules for painting brick to stay painted are:

(1) Prepare the surface properly.
(2) Work only on thoroughly dry brick.
(3) Use first-class materials.
(4) Mix the paint according to time-tested formulas.
(5) Rub the paint in closely.
(6) Apply enough paint, that is, put on a sufficient number of coats to repel moisture and to give a smooth, solid appearance.

OK PLEASANT PLEASE

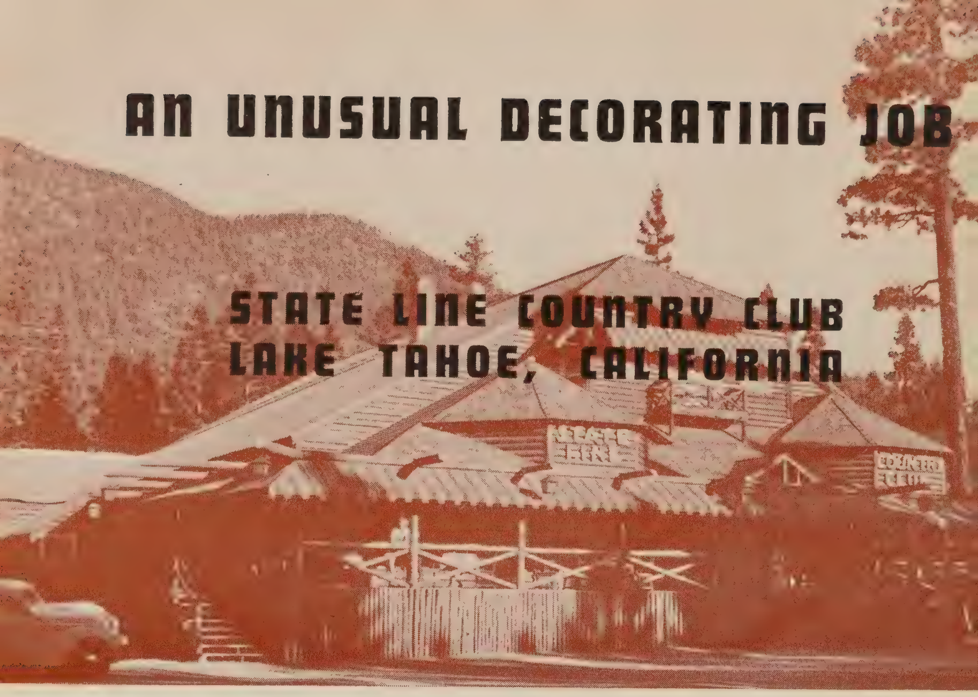


NO need to give this time-honored advice to these men—they're "watching the birdie" while taking a breather on Dutch Boy jobs. The picture at left above shows painting contractor M. J. Bohlin (well, most of him, anyway) and his competent crew on location near one of the Sheridan, Wyoming, public schools, all of which are Dutch Boy decorated. The other photos show painting contractor Theodor F. Koch (in the driver's seat, above) and his capable staff in front of the A. Horrmann residence (right), Stapleton, Staten Island, N. Y., one of Mr. Koch's numerous Dutch Boy jobs.

The moral in this item is—put a good man on one end of a paint brush and put Dutch Boy on the other and it adds up to more smiles per gallon.

AN UNUSUAL DECORATING JOB

STATE LINE COUNTRY CLUB
LAKE TAHOE, CALIFORNIA



IT seems a bit odd but it is nevertheless true that some of the finest interior painting, some of the most unusual decorative effects are achieved with tools and materials that are decidedly commonplace. White-lead, the usual oils, thinners and colors, and the ordinary tools of the craft plus a well-thought-out decorative scheme and the ability to carry it out—this combination produced a job recently that is both unusual and in perfect harmony with its particular environment.

The State Line Country Club, located on the California-Nevada State Line at Lake Tahoe, was erected at a cost of about $200,000. Although it is situated at some distance from the larger cities, the club nevertheless is a busy place during its active season.

On arrival at the club, the guest sees the log-sided exterior, shown in the illustration above. The logs are, of course, left in their natural state, but the trim has three coats of Dutch Boy white-lead paint. From the time the guest steps into the entrance hall and moves on through the various rooms—dining room, bar and club room, etc.—he may be looking at Dutch Boy paint but thinking he is seeing something different — several species of wood, treated in numerous ways. He will find, if he makes inquiry, that the paintings hanging on the walls, reproductions of works by Remington, Charles Russell, Ammick and other famous portrayers of Western scenes, are painted with Dutch Boy colors in oil, the paintings having been executed by Dupont Studios of San Francisco.

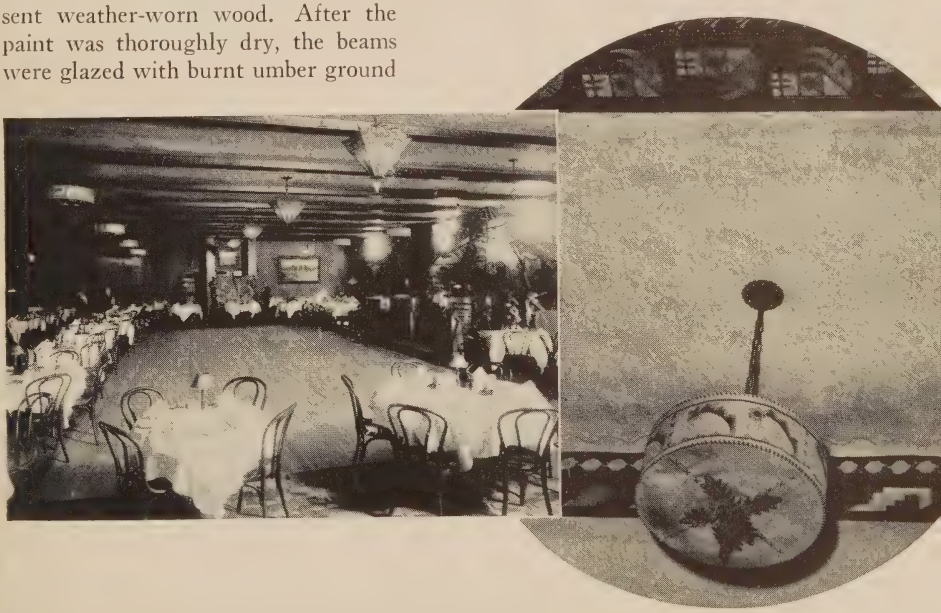
The complete story of the decoration is told in the pictures and paragraphs that follow. In printing this material we would like to make acknowledgment to Mr. Calvin Custer, managing owner of State Line Country Club; Mr. C. Solari, Reno, Nevada, the decorating contractor, and Mr. F. T. Ross, Pacific Coast Dutch Boy representative who developed the decorative scheme.

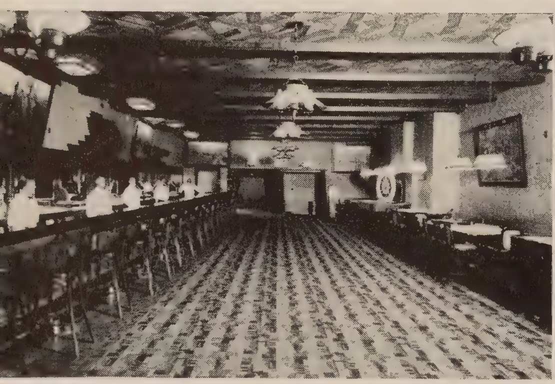
Dining Room and Dance Floor

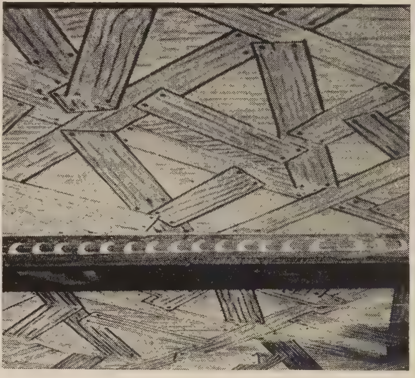
The interior decoration is typically western, of what might be called "The Early California Period". The ceiling beams were primed with white-lead paint, then coated with white-lead plastic paint which, before setting up, was textured with a whisk-broom to represent weather-worn wood. After the paint was thoroughly dry, the beams were glazed with burnt umber ground in japan, wiped to bring out highlights. Indian designs were applied over the glaze coat, using red, black and other strong colors. Finally, the beams were coated with four-hour egg-shell varnish. Each beam carries a different design, but all have arrowheads or other Indian motifs.

The ceiling between beams was coated with white-lead plastic paint, the same as the beams, and all brush marks were left showing. When this paint was dry, it was glazed with burnt umber to give a "smoked" effect.

The walls were treated in much the same manner as the ceiling, except that the plastic paint, before setting up, was marked off to represent vertical boards of varying widths. Saw-marks, dowels, knots, etc., were simulated at proper intervals and these places were later







touched up with colors-in-oil to give a most realistic effect. The walls were then glazed with burnt umber and finally coated with four-hour, dull-sheen varnish, the same as the ceiling beams.

Note the paintings on the walls. They are done with Dutch Boy colors-in-oil.

Club Room and Bar

The ceiling beams in the bar and club room are decorated and finished like those in the dining room. The plastic paint on the spaces between beams, however, is "textured" to represent odd lengths of boards nailed together and glazed to approximate the grain and appearance of actual wood.

The walls in this room were finished in a heavy stipple, the paint being Dutch Boy white-lead and Lead Mixing Oil. The upper wall area behind the bar carries a metal frieze depicting Indian legends, with Indian lettering and picture-writing using animals and birds, etc. The lighting fixtures, too, are true to the early California period.

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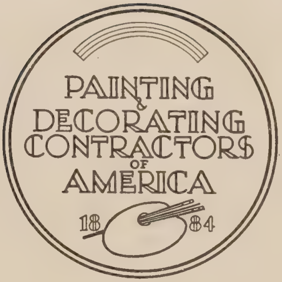

To further its objective of earning the good will of all buyers of painting, the national organization of employing painters, the Painting & Decorating Contractors of America, Inc., has adopted as its official seal the emblem shown above. Members of the P.D.C.A. print this "trade-mark" on stationery and advertising matter. Now it is possible to use the emblem, in large size and in full color, on trucks, office doors, show windows, job signs, etc. The emblem is supplied in the form of a 10-inch decalcomania or transfer sign. It is easily applied to all clean, smooth glass, metal or wood surfaces. Complete directions are printed on the backing paper attached to each sign.

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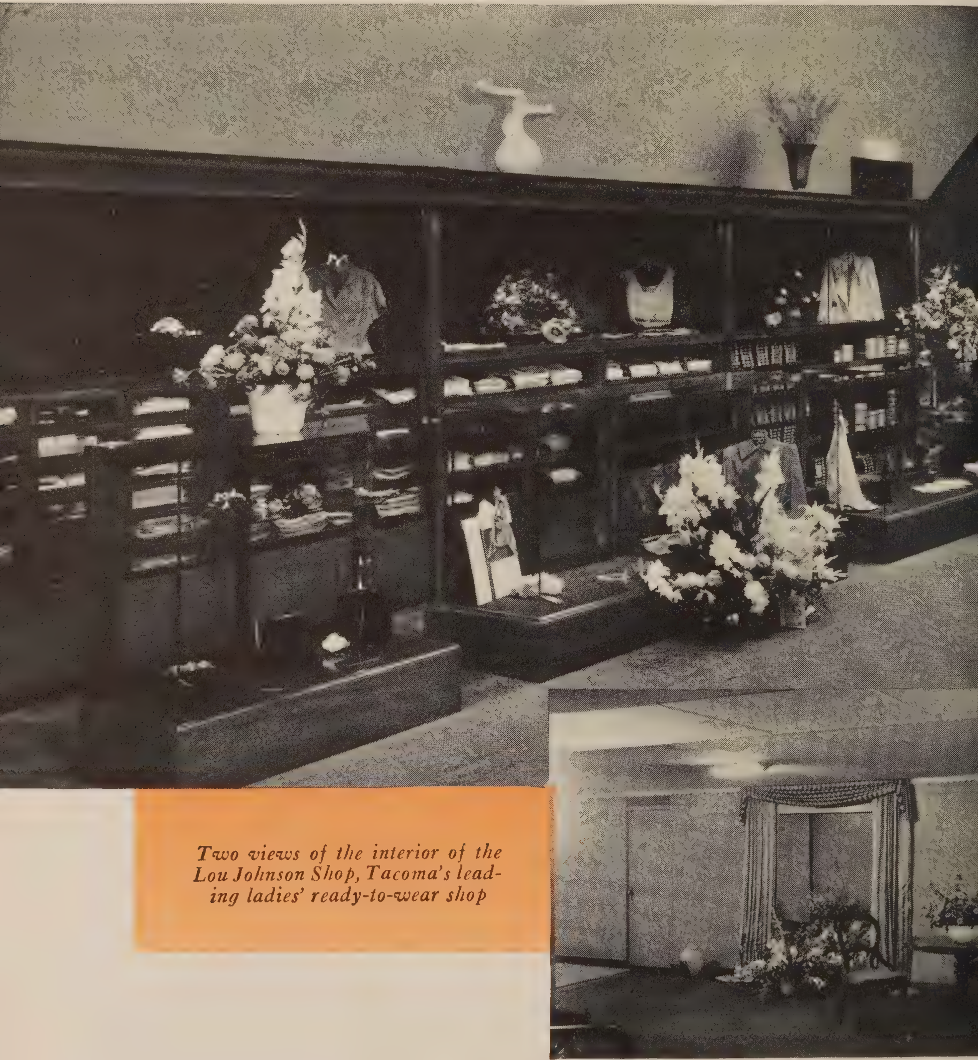
SHOP-OWNERS, as well as home-ou



Two views of the interior of the Lou Johnson Shop, Tacoma's leading ladies' ready-to-wear shop

rs, appreciate Dutch Boy's

Quality and Economy

WE have known for a long time that the human interest embodied in the Dutch Boy Painter trademark held a wide and understandable appeal among the ladies. It would be stretching a point to say that this fact led the proprietors of the Lou Johnson Shop, Tacoma, Washington, to specify Dutch Boy products for the interior decoration of this ladies' ready-to-wear establishment. But we take no liberties with the truth when we say that painting contractor Gunnar Leggerini, using Dutch Boy white-lead, Dutch Boy Lead Mixing Oil and Dutch Boy colors, turned out a job that appeals to the feminine trade to which the Lou Johnson Shop caters. The soft, pastel colors used on the walls and ceilings are in perfect harmony with the furnishings and merchandise. And should some customer inadvertently deposit a bit of lipstick, rouge, mascara, etcetera on the walls, washing with soap and water will remove the smear but not the beautiful dull-sheen finish.

TIPS ON USING STENCILS

WHILE the actual process of transferring stencil patterns to walls and ceilings is pretty well understood by the majority of painters, there may be some hesitancy in employing these "tools of the decorative trade" because of lack of knowledge concerning places to use them. In other words, there is more to stencilling than merely the providing of stencils, brushes and paint.

Stencilling with oil colors is not necessarily a *style of decoration* but, instead, it is a method or *medium of decoration*—a medium so versatile in the hands of skilled craftsmen that it is indeed the only practical method available to painting contractors who must get artistic results within strict cost limitations. That stencilling is a practical medium no one will deny—its use for many generations by painters and artists is proof enough.

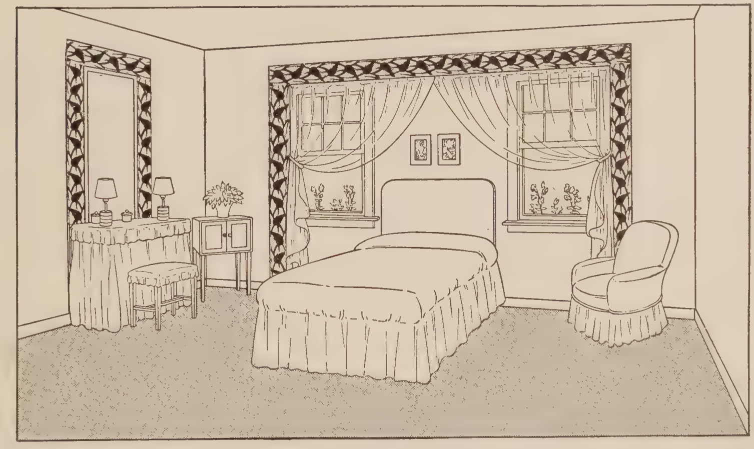
No one can deny, either, that trends in interior decoration change from time to time. Thus, what may have been considered correct or judicious stencil placement a decade ago may not follow the style of today. The purpose of this article is to offer some ideas on stencil placement that can be utilized in interiors where style is an important aspect of the interior decorative scheme.

To begin with, stencils of certain types always have been used and probably always will be, in certain "standard" locations—narrow and wide bands below picture moldings and above plate and chair rails; narrow or medium bands as frames to form panels on walls or ceilings; bands to run above baseboards and around door and window casings; diaper or all-over designs on ceilings or within wall panels and on dadoes below chair rails.

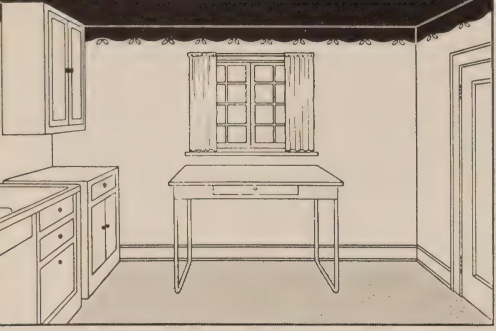
As opposed to these more or less "standard" locations, today we find more imagination used in the placement of stencil patterns. There are plenty of home-owners who are "open" to decorative ideas who do not know that wall patterns can be applied with oil colors and that the tints can be mixed to match colors in their rugs, linoleum, drapery, upholstery or bed spreads. These people usually have only to be shown what tasteful and artistic effects can be secured with stencils in order to be sold.

One particular virtue of this stencil method of wall decoration is its adaptability. Color and pattern are not fixed elements as is the case with wall coverings of paper and fabric. The rugs, linoleum, draperies, etc., can be selected and purchased and the painted decorations adjusted to suit the color and pattern used in the unchangeable furnishings.

With the changes in architectural style of homes there also arises the need for a changing style of interior decoration. Stencils can and do play a large part in keeping the whole architectural and decorative scheme in harmony. Odd-shaped wall and ceiling areas present no problem to the decorator who is adept in the use of stencils. Rather, they are his opportunity to demonstrate his decorative talents. The illustrations on these pages, with accompanying legends, offer a number of suggestions for stencil selection and placement. Further information on size of patterns shown, color recommendations, etc., will be furnished painting contractors who mail their requests to National Lead Company, Room 2020, 111 Broadway, New York, N. Y. To prevent confusing the present series of patterns with others previously described, word your request thus: "Please send data on second 1938 stencil series."



Suggestion No. 1—Bedroom: The houses being built today usually have more windows than do older types. This creates interior decorating problems because of the small possibility of an arbitrary arrangement of the furniture. In this illustration we show a typical modern bedroom in which the "wheat" stencil pattern has been used to unify the window area. The same stencil has been employed around the wall mirror.



Suggestion No. 2—Kitchen: One of the newer ideas in interior decoration calls for ceiling treatment that reverses the old order of things, that is, a dark-colored paint overhead and a lighter shade on the walls. This gives a rather violent contrast when the ceiling color extends only to the walls. The contrast can be toned down by allowing the ceiling color to come down several inches to a foot on each wall. Then, instead of having the light wall and dark ceiling paints meet in a straight joint, a scalloped or wavy pattern can be used. The general effect is shown in this illustration. Incidentally, the dark colored drop ceiling idea is a good one for rooms that are too high for their width and length—the dark ceiling gives a lowering effect. Also, if the ceiling plaster has been patched and repaired repeatedly and is therefore none too smooth in surface appearance, the dark paint provides pretty effective camouflage.

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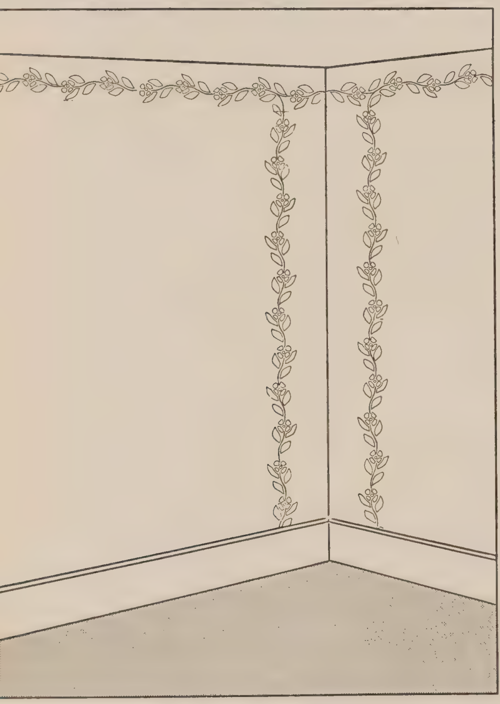

Suggestion No. 3—Kitchen or Bedroom: The effect shown in the drawing at the left is rather unusual. It illustrates a "rose vine" pattern in use as a corner motif. The vine is placed a few inches from the corner and appears to "grow" up from the baseboard in a slightly wavy stalk. The "vine" is then continued around the walls just below the ceiling line. Or it may run only two or three feet both ways from the corner. Obviously, the effectiveness of this sort of treatment depends largely on the use of a light, "airy", graceful pattern and one that can be carried out in colors just a few shades deeper or lighter than the wall color. In bedrooms, the colors and pattern may often be copied from the drapery or bedspreads.

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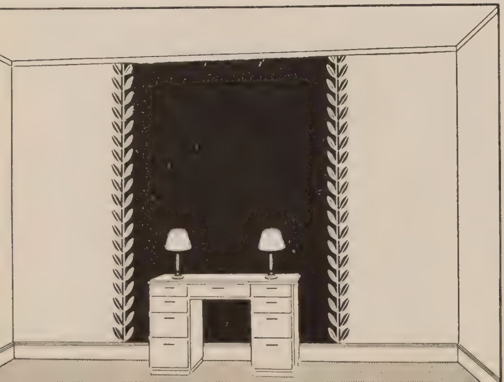


Suggestion No. 4—Office or Reception Room: Dignified and interesting treatments for office walls are often difficult to work out. Here is an idea for giving a decorative touch to a doctor's office. It can be used, too, in other private offices. The pattern is the versatile "leaf band". In an office with walnut or other brown trim and brown rugs or linoleum, the wall section behind the desk would be painted ivory white for a ground, then color glazed with burnt umber. The stencil would be carried out in very light olive green.

Bar-and-Disc

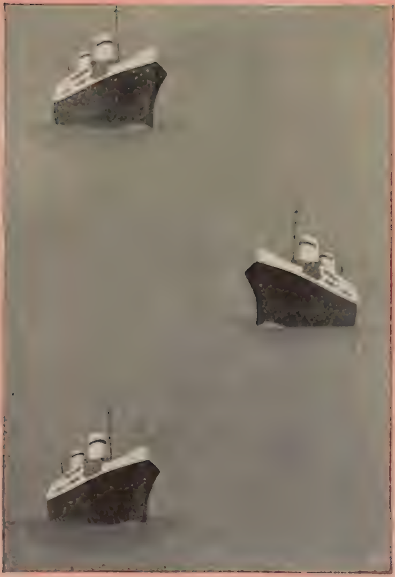
Game Room

Rose Vine

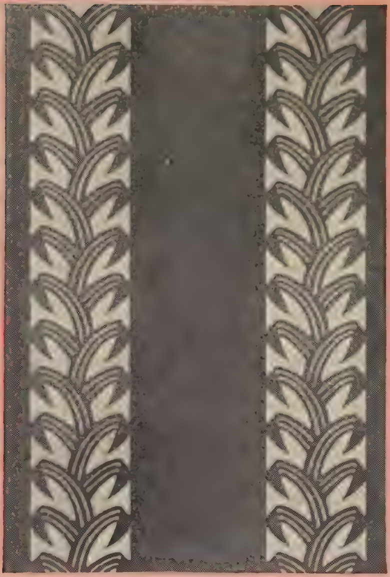
Feather

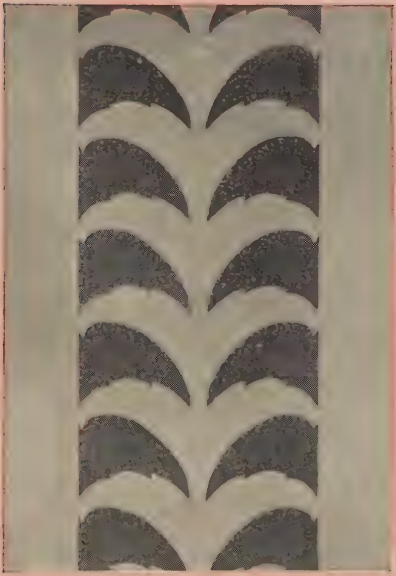
Skyscraper

Steamer

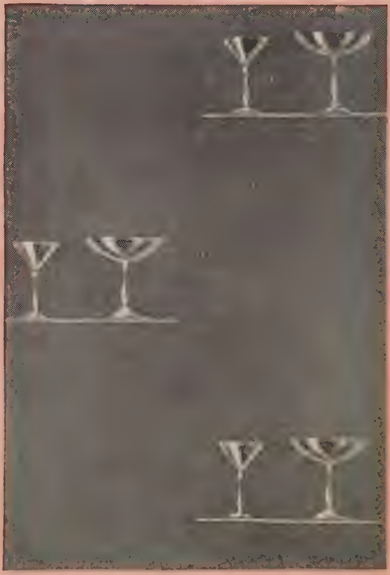


Bamboo Leaf



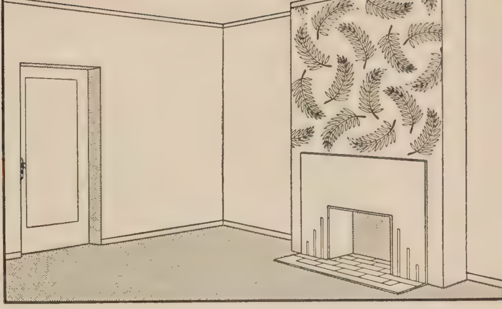


Frond



Glasses

Suggestion No. 5—Modern Living Room: → For the plain wall surfaces of some of the newer homes and apartments, an overmantel treatment with the "conventionalized feather" pattern is in good taste. The design is graceful and rather large, in keeping with the type of pattern popular today. When applied in a light tint, making a slight contrast with the wall color, this is very effective where just a minimum of decorative treatment is desired.



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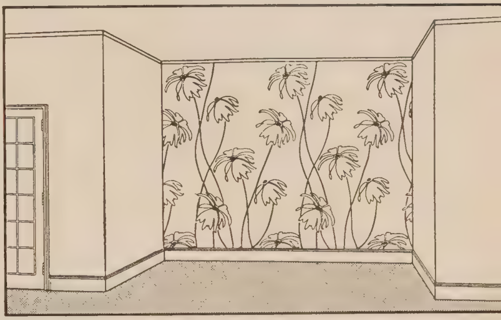
Suggestion No. 6—Bedroom: Years ago, → the very large patterns that were then in vogue were used too generously, at least modern decorators think so. Now we know that large designs, used with restraint, can be charming and can be "lived with" comfortably. For bedrooms with a set-back wall, the treatment at the right is suggested. Here the walls are all painted with the common ground color and the set-back wall is the only surface to receive the stencil treatment. The "peony" pattern is applied in pure white over the very light yellow ground coat. The flower centers and stems are traced in, free hand, in brown.



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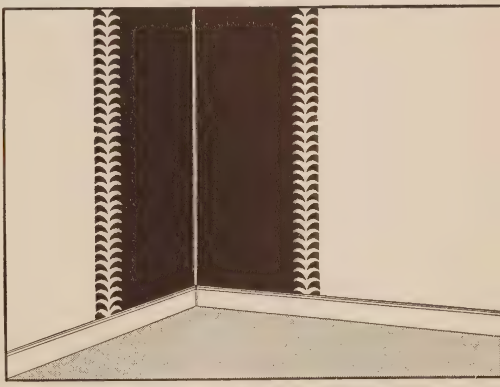
Suggestion No. 7—Almost Any Room: → This treatment can be used successfully in almost any room in the house and in offices, shops and stores. The illustration suggests a bold, contrasting effect but in most instances the use of light tints for the panels is more desirable. The "frond" pattern, used here in what appears to be a wiped-out stencil effect, is applied to the walls to form the outer panel edges. Then the entire panel area is filled in with the same paint so as to leave no joints between design and panel.



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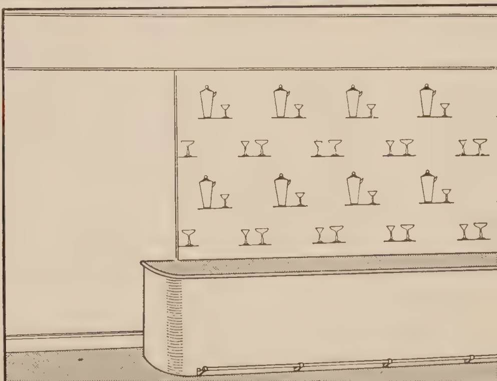
Suggestion No. 8—Bar or Tavern: The home bar in the basement or the attic rumpus or game room can easily be decorated with appropriate patterns. This illustration shows → the "cocktail" and "glasses" patterns. These designs, applied in white or silver on a white-painted, Prussian blue glazed ground, are very effective. Another pattern that is suitable for use in recreation rooms or whoopee rooms is the "game room" design shown elsewhere in this article.



PAINT QUESTIONS ANSWERED

National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

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Yellowing of Interior Paint

Question: A customer of mine insisted that I paint the interior of his office, both walls and woodwork, with a paint composed of white-lead, linseed oil, turps and drier and tinted gray with prussian blue and English vermilion. He now says that a week after the job was done, the paint turned yellow and has been getting yellower ever since. How shall I explain the discoloration when I talk to him?

Answer: In the first place, it is unwise to use much linseed oil in white or light-tinted interior paint. Linseed oil bleaches out when exposed to sunlight but, when used indoors, the sun cannot get at it. Dark colored paints are not greatly affected but white and light colors assume a yellowish tinge which deepens as time goes on. For this reason, our interior paint formulas do not call for any appreciable quantity of linseed oil. Dutch Boy Lead Mixing Oil is prescribed instead or, if it is available, Dutch Boy flatting oil. Both these oils are complete vehicles, requiring no drier or other liquid ingredient.

Now, as to pigments, the white-lead has nothing to do with the yellowing. The colored pigments used in your case, however, may have contributed to the rapid discoloration on the job. English vermilion is a sulphide pigment and it ought not be used in the manner indicated. A better choice would have been Dutch Boy venetian red. Or, if an ordinary gray tint would have served the purpose, Dutch Boy lampblack would do. For a warm gray, Dutch Boy raw umber is often used. None of these colors is affected by sunless interior exposure.

Refinishing Blackboards

Question: I have some schoolroom blackboards to finish. They are made of slate and the surface appears pretty well worn. Is there any method of restoring the writing surface with paint?

Answer: Slate blackboards ordinarily are not painted. Usually a thorough scrubbing with soap and water is all that is needed on these "boards". The surface of the natural slate is much superior, for all chalk-writing purposes, to any surface produced artificially, as it were, with paint.

However, if it is necessary in this case to give the slate a new writing surface, follow this procedure: First apply a coat of Dutch Boy wall primer, tinted to a medium gray with Dutch Boy lampblack. Allow this coat to dry hard; then sandpaper lightly, dust off, and apply two coats of black paint made by thinning superfine lampblack (ground in japan) with turpentine and a small amount of good varnish.

After this black paint is hard and thoroughly dry, you can put on the actual writing surface, as follows: For the first coat use an orange shellac consisting of one pound of flake shellac dissolved in one gallon of denatured grain alcohol, tinted with powdered lampblack that has previously been wet with some of the alcohol. For the second and third coats, use a mixture consisting of one gallon of shellac, three ounces of dry lampblack, three ounces of ultramarine blue, one-half pound of powdered emery and twelve ounces of pumice stone. These coats should be applied rapidly, right after the materials are mixed. To make the mixing easier, it is well to moisten the dry ingredients with alcohol before adding them to the shellac.

Use of Paint Driers

Question: One of my painting contractor friends thinks that the amount of drier called for in your regular paint formulas is excessive. He claims that the body and finishing coats on new outside woodwork need no driers; says that slow drying is best and that driers "burn" the paint and cause cracking later on. What do you say about this man's opinions?

Answer: While it is true that a pure white-lead and linseed oil paint will dry of its own accord, most painters prefer to use driers to hasten the drying process. One reason for speeding up the drying is to avoid excessive dirt collection. Another is to take no chance on a change in the weather. Still another is to make it possible to complete the job sooner.

A top-quality drying agent, such as Dutch Boy liquid drier, used in the quantities recommended in our formulas, cannot possibly harm the paint. The "burning" you mention is one of those things we often hear about but seldom see. As a matter of fact no one has ever clearly described, to our complete understanding, a typical "burning" failure.

We'll grant that an excess of drier will sometimes cause trouble. Too much drier will cause too-rapid surface drying which, in turn, leads to wrinkling. This is due to the fact that the air side of the paint quickly forms a rubbery film while the underside remains soft and tacky.

As you probably know, driers do not help paint to dry by evaporation—they assist in the normal drying action of linseed oil by causing the oil to take up oxygen more readily. The reason that boiled linseed oil dries faster than raw is because boiled oil has driers added during its manufacture.

To sum up, driers are needed in paint that is applied under ordinary working conditions and the quantity called for in our formulas may safely be used.

Painting Oil-Spotted Woodwork

Question: On one wall of a garage I have to paint I notice that there has been some oil splattered. The wood, though painted years ago, seems pretty well saturated. How can I get this oily area in shape to hold paint?

Answer: It usually is a pretty tough proposition to paint wood that has had an oil treatment, accidental or premeditated. The oil, in your case, motor lubricant, is both penetrating and non-drying and if all traces of it are not removed, the paint spread over the area will be softened and discolored.

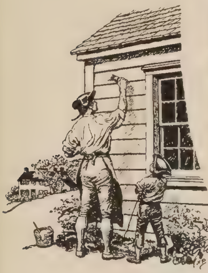
Our suggestion is to clean off the oil as thoroughly as possible with a strong solution of either trisodium phosphate or sal soda. Scrub it in good. Then, after letting the area dry out for a week or so, go through the same process. Follow with a wash of straight household vinegar, to neutralize the alkali from the previous treatments. Allow the wood to dry out thoroughly and then apply a thin coat of pure orange shellac to the treated areas. After this, you should be able to paint the woodwork successfully.

PARK HOTEL, MONROE, MICHIGAN

Although this building was built in 1868, it shows little evidence of the passage of 70 years. The reason: Good paint, properly applied periodically. This hotel, owned and operated since 1893 by C. B. Southworth, was recently painted with Dutch Boy white-lead by Hamilton Brothers. The materials were purchased from Gekel & Martin. Monroe's various clubs—Rotary, Kiwanis, Exchange, etc.—have their headquarters in the Park Hotel.

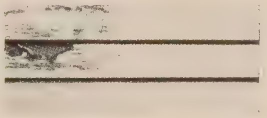
Since Colonial Days...

White Lead has Guarded American Homes



that's one reason why your Painting Contractor Recommends

Dutch Boy White-Lead



Double House Shows Up "Cheap" Paint

Here's what happened when the owner of one side of a double house used "cheap" paint and the owner of the other, Dutch Boy. Both jobs are two years old The "cheap" paint job cost $16 less in the beginning. Now this owner must pay out $160—for burning off scaling paint applying new priming coat, and repainting

White-Lead is an American tradition. The men who fought at Lexington and Yorktown hung up their long rifles in sturdy white houses protected by white-lead paint And as hardy pioneers opened up the western territories, the custom of using white-lead spread over the continent

So today, when your painting contractor recommends Dutch Boy White-Lead, he's not asking you to take chances with your hard-earned money He's giving you not only beauty but proven protection—a paint with a long and honorable service record on millions of American homes

Then why take chances on "cheap' paint? Why run the risk of having your home grow to look like the "cheap' paint side in the double-house photograph on the right? When paint goes to pieces like this, there's no way to patch it up The surface must be burned and scraped right down to the bare wood. That costs money So does the extra coat—the new priming coat—which has to be applied in repainting

Avoid this heavy expense Paint with Dutch Boy White-Lead This time-tested paint does not crack and scale Instead it wears down slowly by gradual chalking This leaves a smooth, unbroken surface—an ideal foundation for new paint

And so the painting contractor who is interested in giving you generous value for your money uses Dutch Boy White-Lead It is mixed to meet the special requirements of your job and tinted to the exact color you ask for *No one knows paint like a painter*

* * *

The Dutch Boy Easy Payment Plan is available if you prefer to pay for your painting in monthly installments Check coupon at right for full information But regardless of whether you are interested in this plan send the coupon anyway for a free copy of the illustrated booklet, "So You're Going to Paint " Tells how to modernize with paint and how to get your biggest money's worth when buying a paint job Write Department 311 in care of the nearest branch

NATIONAL LEAD CO PA Y 11 Bro dway, New York, 116 Oak St, Buffalo 900 Wes F man Ave., Cincinnati, 1213 West Third Louis; 2240 24th St San Franc ny St., Boston, National rgh John J Lew

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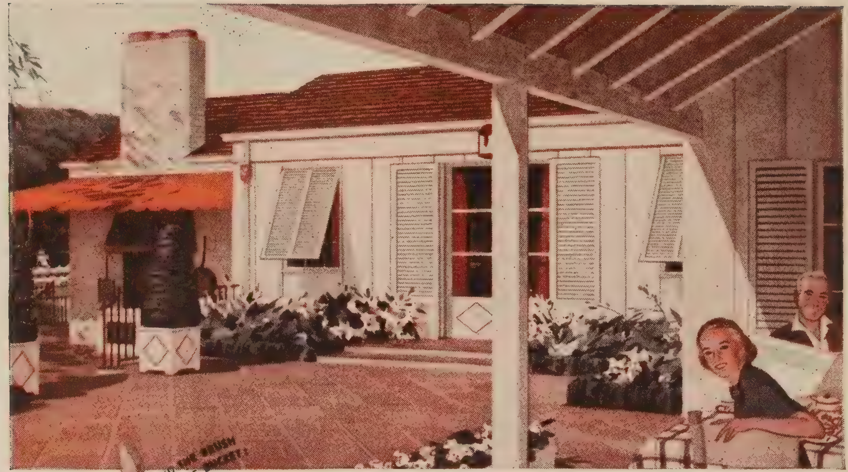
OUTSIDE . INSIDE

ALL AROUND THE HOUSE

DUTCH BOY white-lead has earned the preference of painting contractors not merely because it offers convenience, quality and economy but also because it renders top-notch service on the many jobs a painter meets in his daily work. Dutch Boy protects and improves the appearance of outside woodwork; it preserves and decorates the surface of brick, stucco, concrete and stone; it beautifies interior plaster, woodwork and wallboard; it gives added protection to red-leaded metalwork; it forms the basis of plastic paint and putty. Dutch Boy is truly the all-purpose paint. And remember, too, that Dutch Boy stays on the job—keeping up appearances and keeping down repair bills . . . building up the painter's reputation and bringing down his costs of doing business.

DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 5 1938



"We won't be Back Here for Many a Year!"

"No question about it, my friend" the bucket agreed. "That's because we belong to a painting contractor who uses top-notch paint. Every time they fill me up with Dutch Boy White-Lead, I know we're going to deliver another long-lasting job."

***BRUSH** (bristling with pride):* You can't beat Dutch Boy for durability And if you ask me, one explanation is that Dutch Boy paint is *always made to order.* In mixing, our boss varies his formula according to the exposure and the type of surface to be painted — then tints it to the exact color the home-owner asks for No wonder a custom-made job like that outlasts "cheap" paint.

BUCKET: No self-respecting bucket wants to have anything to do with "cheap" paint In no time at all, it starts to crack and scale

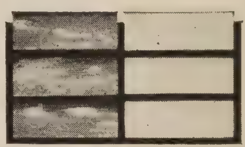
BRUSH: That's pretty tough on the owner He has to have all the "cheap" paint burned and scraped off Then his repaint job has to include an extra coat — a new priming coat.

BUCKET: Well, you don't catch Dutch Boy doing any of that cracking and scaling It wears down slowly, by gradual chalking, leaving a smooth, unbroken surface an ideal foundation for new paint.

BRUSH: That's why our boss always recommends Dutch Boy And after all — *no one knows paint like a painter*

Your painting contractor is an expert at making old houses look new Call him today — and give yourself the satisfaction of seeing your home *sparkle with bright color again.* If you prefer to pay for your painting in installments, take advantage of the Dutch Boy Easy Payment Plan Check the coupon for complete information

And regardless of whether you are interested in the plan, send in the coupon for a copy of the illustrated booklet, "So You're Going to Paint" Tells how to buy a paint job, how to select the right color scheme, the right paint and the right painter Address Department 307 in care of the nearest branch.



"CHEAP" PAINT	DUTCH BOY
"Quitting" already — after only a short period of service Right after this picture was taken the paint had to be burned off at a cost of $60 Owner was also forced to pay for a new priming coat All this is expense he never figured on	*Four years old and still in excellent condition House in same section as "cheap" paint job. Not a sign of cracking and scaling And at repaint time, there will be no expensive burning off and no new priming coat to pay for*

NATIONAL LEAD COMPANY 111 Broadway, New York, West 18th St Chicago, 659 Freeman hird St , Cleveland, 722 Chestnut ancisco, National-Boston Lead l Lead & Oil Co of Penna ewis & Bros Co , Widener

THIS IS A SMALL REPRODUCTION OF ONE OF THE FULL COLOR, FULL PAGE ADVERTISEMENTS NOW RUNNING IN THE LARGE NATIONAL MAGAZINES

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asy Payment Plan.

Dutch Boy White Lead

GOOD PAINT'S OTHER NAME

DUTCH BOY PAINTER Magazine

Volume 31 1938 No. 5

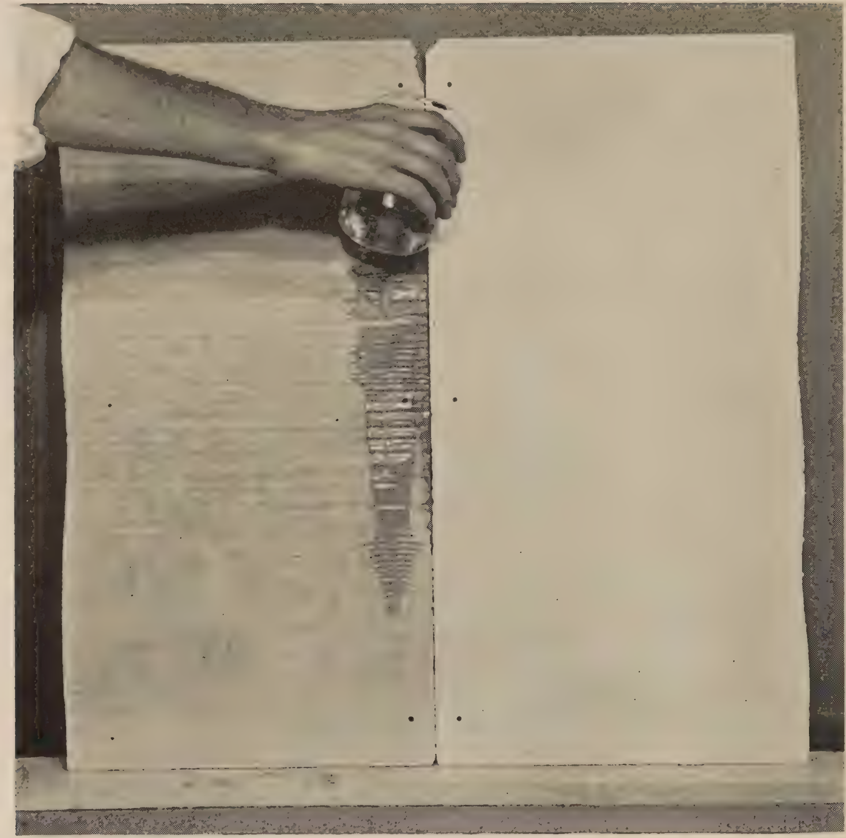
Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

PAINTING ASBESTOS SHINGLES

THERE has been a feeling of apprehension among some painting contractors lately over what, to them, appears to be a gradual shrinkage of the field for their services. The home modernization campaigns have led many owners of old frame houses to alter their dwellings not only internally but also externally. And some of the external alterations have taken the form of new side wall coatings—overcoatings, as the trade has it.

These overcoating materials—brick veneer, stucco, imitation brick asphalt finishes, and asbestos shingles—applied either over the old siding or over the sheathing, theoretically put the painter behind the 8-ball. Furthermore, many painters doubt their ability to paint some of these overcoaters successfully. The facts are, of course, that brick and stucco can be and are being painted with perfectly satisfactory results. The imitation brick sheeting, due to its tarry composition, cannot be painted successfully with an oil paint. Asbestos shingles, however, present no problem to the painter who takes their characteristics into account.

This article has been prepared in re-



This photograph shows how an unpainted asbestos shingle absorbs water. The water is being poured so that it runs down on both the bare shingle and the painted shingle in equal volume. The painted shingle sheds the water like a duck's back, hence no stain appears

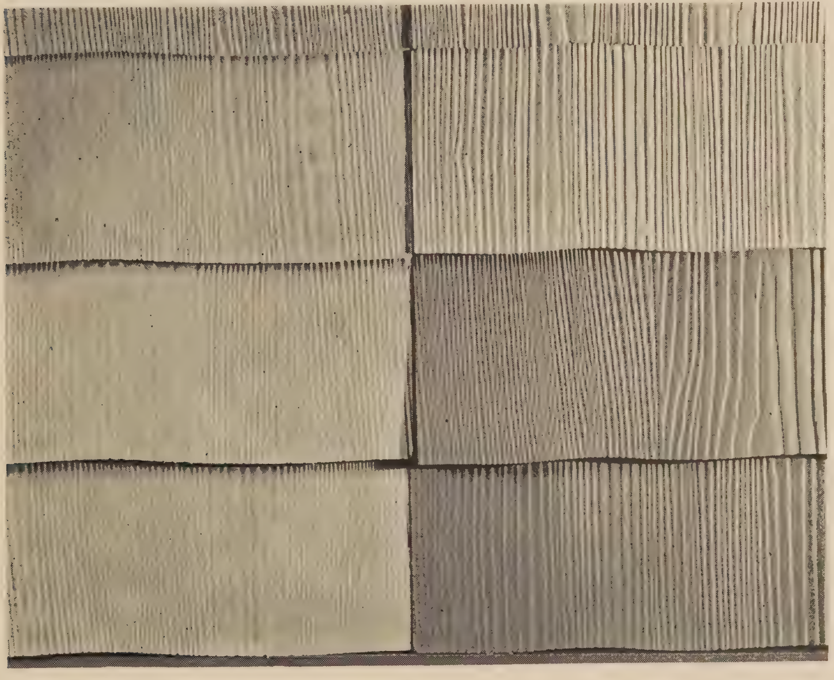
sponse to inquiries from painting contractors who have been called on to paint houses overcoated with asbestos shingles. The owners of these houses have wished the shingles painted for two reasons. First, asbestos shingles, like other materials, get dirty after a time and require cleaning up. Second, it is natural for people to desire a change of color scheme occasionally.

Aside from considerations of appearance, another reason for painting asbestos shingles is to prevent undue moisture absorption. These shingles are quite porous and will absorb large amounts of water during rainy spells. For example, one lot of asbestos shingles recently tested absorbed water at the rate of one and one-half gallons per 100 sq. ft. of shingle surface, while another lot showed double this rate—three gallons per 100 sq. ft.

Asbestos shingles, along with other materials containing a large proportion of Portland cement, such as concrete, mortar, and stucco, contain reactive alkali for several months after manufacture. It is therefore best to put off painting these shingles with an oil-base paint until the alkali is neutralized by the carbon dioxide always present in the air. If, however, the shingles must be painted before the alkali has had time to be neutralized, a wash with a zinc sulphate solution will do the aging artificially. A solution based on two pounds of zinc sulphate to each gallon of water is used for this purpose.

Because asbestos shingles are so porous, extra care should be taken to insure complete sealing of the surface. Otherwise a paint job will show absorption, spotting and early chalking. Three coats of paint, including the priming or

The shingles at the left are unpainted, those at the right are painted in light and dark tints. Note how painting improves the appearance of the "grain" in the right hand group



sealing coat, should always be used on asbestos shingles. The proper mixing formulas follow:

PRIMING COAT

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	2½ gals.
Dutch Boy linseed oil*	2½ gals.
Dutch Boy liquid drier	½ pint
Quantity of paint	8 gals.
Coverage (200 sq. ft. per gal.)	1600 sq. ft.

SECOND COAT

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	4 gals.
Quantity of paint	7 gals.
Coverage (400 sq. ft. per gal.)	2800 sq. ft.

THIRD COAT—Flat Finish

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	4 gals.
Quantity of paint	7 gals.
Coverage (600 sq. ft. per gal.)	4200 sq. ft.

THIRD COAT—Gloss Finish

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy linseed oil*	3 gals.
Dutch Boy liquid drier	1 pint
Quantity of paint	6¼ gals.
Coverage (600 sq. ft. per gal.)	3750 sq. ft.

*If boiled oil is used, omit drier.

The white-lead specified in the above formulas may be either heavy paste or all-purpose soft paste. If heavy paste is used in the gloss finish third coat, add 1 quart of turpentine. These formulas are for white paint. If a tinted paint is wanted, add the proper Dutch Boy colors in oil. Most painters prefer to tint the undercoats a shade darker than the coat that follows. For a white finish coat, Dutch Boy raw umber may be used in the undercoats, about a half pint per hundred pounds of white-lead.

Three Things to Watch

There are three special requirements which must be followed in painting asbestos shingles:

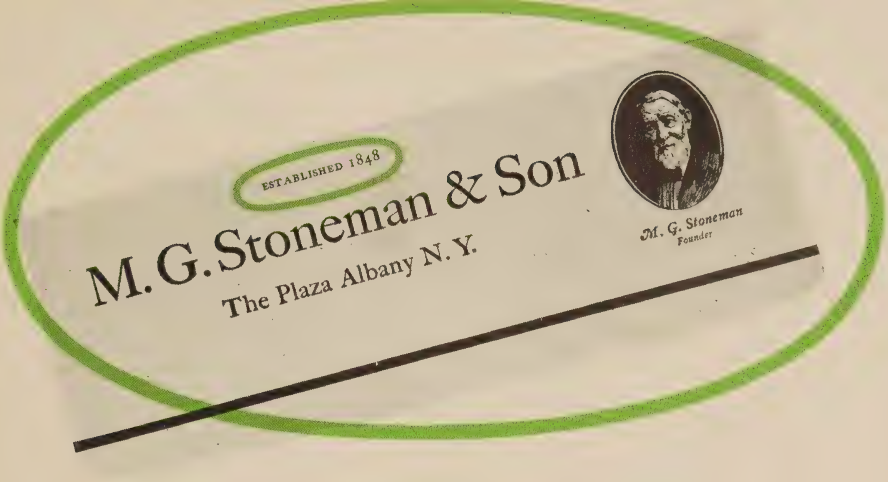
First—The shingles must be absolutely dry when the priming coat is applied. Asbestos shingles are very porous, and this permits rapid penetration of moisture. It is particularly important to keep moisture from getting behind the shingles so as to prevent future injury to the paint film.

Second—The paint in all coats must be well brushed into the surface, with special attention paid to the ends and edges of the shingles.

Third—At least one week's good drying weather should be allowed for each coat to dry and harden properly before the next coat is applied.

If the foregoing directions are faithfully followed, there is no reason why there should be any hesitation about taking a job of painting a house overcoated with asbestos shingles.

In conclusion it should be added that, in painting asbestos-shingled dwellings, the usual white-lead and linseed oil paint should be applied to the wood trim, sash, window and door frames, cornice, and porch floors, ceilings, railings, etc. As a rule, the outside woodwork mentioned will need only two coats if the work has previously been painted and the old paint film is still in fair shape.



ESTABLISHED 1848

M. G. Stoneman & Son

The Plaza Albany N.Y.

M. G. Stoneman
Founder

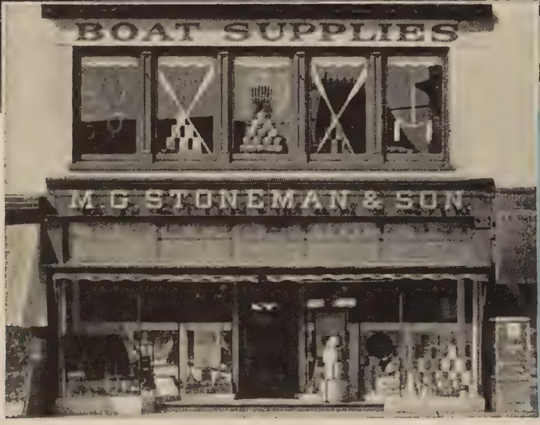
NOTE well the words "Established 1848" in the above reproduction of the Stoneman letterhead. From 1848 to 1938 is a span of 90 years, a stretch so long that one might better say *"Firmly* Established in 1848."

In celebrating its 90th Anniversary, the firm of M. G. Stoneman & Son, Albany, N. Y., lays claim to being the oldest concern of its kind in this country—a paint, wall paper and painters' supply business that has been carried on continuously for all these years by men of the same family in direct descent.

On the other hand, Stoneman's feels youthful indeed in its merchandising outlook, with its up-to-the-minute organization, its modern establishment, and its fresh, complete stocks. As a matter of fact, the business became so conscious of its "growing pains" recently that it took a liberal dose of modernization. A new store front was erected, the interior was rearranged, a "Paint Styling" department organized, and a new wall paper studio installed. The pictures on these pages give some clue to Stoneman's popularity among Albany's paint buying public. It is hardly necessary to add that the Dutch Boy line of painting materials occupies a favored spot in Stoneman's set-up.

Now for a glance backward to the beginnings of the business. Matthew G. Stoneman and his brother, George, having reached the age when most boys feel the urge to travel, decided to furnish their own means of transportation. Accordingly, in their home village of Twillingate on the coast of Newfoundland, Matthew and George set about building a ship, the former having served a seven-year apprenticeship at sail-making, the latter a similar period at ship carpentry.

The vessel completed, the boys sailed from Newfoundland in 1848 and eventually reached New York Bay. The wide Hudson River looked inviting so they continued on up to Albany. This town appeared to be a good place in which to set up a sail-making and ship's-supply business so, with $24 in cash, a ship and unlimited confidence, they



Top Left: The wall pap
studio on Stoneman's seco
floor is light and cheery. T
Right: Stoneman's main se
ing floor is well-stocked wi
easy to see and easy to get
merchandise. Shelving, cou
ters, flooring and fixtures a

launched a venture that is still going strong after 90 years.

The year following brought news of gold to be found in the far west, so brother George packed up and joined the Forty-Niners. Matthew ran the store and watched the business change with the times and circumstances. During its first years the stock in trade was ship's supplies, mainly to care for the needs of the vessels that literally thrust their bow-sprits across Quay Street almost to Stoneman's windows. As shipping declined, the business gradually changed from ship chandlery to other lines—paints and contractors' supplies.

When Matthew Stoneman's son, William J., came of age, a new partner-

ew. Triangle Above: A sec-
on of the paint department
devoted to a "styling with
aint" display. Lower Left:
he 1913 store front, con-
idered quite up-to-date a
uarter century ago. Lower
ight: The new store front

ship was formed, M. G. Stoneman & Son. Later on, the founder's grandson was taken into the business.

In 1913, the Stoneman business moved from the original location to the Plaza where it was housed in a larger building. Several years ago, the fourth generation of Stoneman's joined the firm and although the name remains M. G. Stoneman & Son, the partners now are William H. and Henry W. Stoneman.

The Dutch Boy, who seems never to feel a nudge from Father Time's blade, hopes to be able to salute Stoneman's ten years hence, when this Albany institution celebrates the completion of its first century of fair-dealing.

SUGGESTIONS FOR DECORATING INTERIOR WOODWORK

Frank T. Ross*

FORTUNATE indeed is the property owner who not only knows precisely the type of decoration he wants but who also knows a painting contractor who can give him exactly what he has in mind. Sometimes the owner has definite ideas about decoration but can find no contractor who has both the ability and the equipment to carry them out. More often, the owner is fairly open-minded and will welcome suggestions from his painter as to the ways and means of securing effects that are both up-to-date and in good taste.

Some of the most successful painting and decorating contractors are men who have not merely the organizing and managerial ability to run efficient shops and to carry on the types of work for which there is the widest demand, but they are men who have ideas, imagination, a proper sense of the fitness of things. When these men are called in on a job and asked, "Well, what sort of decoration would you suggest? What colors will look best? What can you do to give this room individuality?" they come forward with practical suggestions.

These suggestions take shape after the decorator has sized up the job—its architectural features—furnishings and general character. The ideas may be the outgrowth of work done on previous jobs or of some decoration seen in the decorator's travels or described in magazines.

To be more specific, there is a trend in some sections of the country, particularly in the west and southwest, toward an informal or provincial Monterey type of decoration—not only in dwellings but also in theatres, bars, drug stores and restaurants. Early efforts at this style of interior decoration were, in the light of later developments, rather crude and exaggerated, much as some of the original rough plastic paint effects now appear "jazzy" and overdone.

Two of the most popular types of decoration that go well with informal or Monterey furnishings and atmosphere are desert gray and weathered wood. These are, in effect, "grained" finishes that give the appear-

No. 1 Desert Gray

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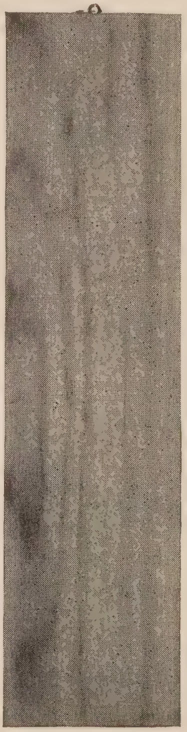
*Pacific Coast Branch, National Lead Co.

ance of bleached and weatherbeaten timbers. Expertly done, especially on interior trim and ceiling beams, the realism of these finishes is startling. The use of the word "grained" should not lead one to suppose that desert gray and weathered wood finishes can be produced only by skillful and time-consuming work with the combs and tools of the grainer. Far from it. Once the desired finished appearance of these "woods" is clearly grasped, completely acceptable work can be executed very rapidly. The examples shown here were done, on ordinary white pine boards, in just a few minutes. Rather close study is required to learn that the weatherworn surface is only paint deep.

Desert Gray

Blonde Maple

Weathered Wood



Both the desert gray and the weathered finish can be produced on either new or old woodwork. New woodwork should first be primed with white-lead and oil paint. When this coat is dry, sand it down smoothly and remove all dust with a brush, not with a rag as cloth is apt to leave lint on the surface.

On old painted or varnished work, it is necessary merely to clean the surface thoroughly and remove any gloss with fine sandpaper, then dust carefully.

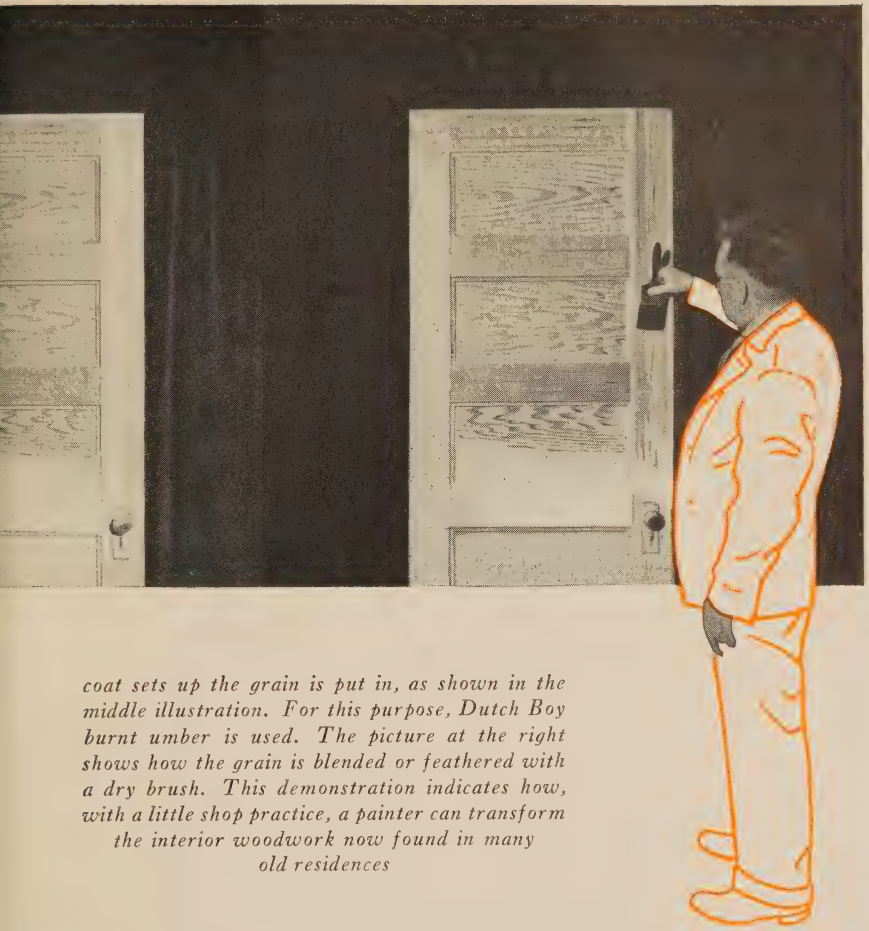
To obtain the desert gray effect, put on a coat of flat white-lead paint, made by mixing 25 lbs. of Dutch Boy white-lead with a half gallon of Lead Mixing Oil. This gives a rather heavy paint which, when just slightly

Mr. Ross in action, showing how he produces the weathered wood finish on an old door that has been painted several times previously. At the left, Mr. Ross is applying a priming coat consisting of white-lead and Lead Mixing Oil. Before this

set up, has good body and "graining" qualities.

While this coat is still wet, trace in the lines and streaks to imitate coarse graining. For this work use lampblack and a bit of Prussian blue, applied with a small fitch or with the corner of a larger brush. The "grained" effect can be heightened by lightly feathering the still wet paint with a dry brush. Care must be taken to just barely touch the paint with the ends of the bristles on each up and down feathering stroke; also be sure the brush is wiped off frequently to keep it dry.

When the job is dry and hard, sand



coat sets up the grain is put in, as shown in the middle illustration. For this purpose, Dutch Boy burnt umber is used. The picture at the right shows how the grain is blended or feathered with a dry brush. This demonstration indicates how, with a little shop practice, a painter can transform the interior woodwork now found in many old residences

it lightly, wipe off the dust, then apply a coat of flat or dull-sheen varnish.

The weathered wood finish is produced in precisely the same manner as desert gray except that, for the "graining", burnt umber is used instead of lampblack and a touch of chrome yellow instead of Prussian blue.

With a little practice and some restraint as regards the application of the dark "graining" colors, surprisingly realistic effects can be obtained. The degree of soft "woodiness" secured depends a great deal on the slight blending of tones that is done with the dry feathering brush. It is important, too, to have a ground coat that is rather heavybodied and to trace in the "grain" before the ground coat sets up.

Still another wood finish, one that might be suggested for use in homes with modern furnishings, is bleached or blonde maple. To get this effect, the woodwork, if new, is primed in the usual way, then given a ground coat of flat white-lead paint, made by mixing equal parts of Dutch Boy white-lead and Lead Mixing Oil. Allow this coat to dry thoroughly, then sand lightly and wipe clean. Apply a glaze color coat, made by thinning raw sienna with Dutch Boy flatting oil. This glaze should be applied lightly and brushed out evenly. The faint maple grain is produced by dragging a graining comb over the glaze, then the edges of the grain are softened with a blender. Or, a distemper color can be used, in which case the grain is simply made with a brush. When the job is dry, apply a coat of flat or dull-sheen varnish.

It is important to remember that in the foregoing descriptions, no attempt has been made to describe any actual graining process. All the finishes suggested and illustrated on these pages are examples of what might be termed "conventionalized graining". It should not be confused with the art that had such able exponents as the late William E. Wall, and that is carried on today by other outstanding craftsmen.

NOTICE TO USERS OF DUTCH BOY BUSINESS RECORD SYSTEM

WE HAVE lately received numerous inquiries asking if we sold refills or extra sheets for the Business Record Outfit binder. Sheets of all four kinds—regular Business Record Sheets, Trial Balance Sheets, Statement Sheets and All-purpose Ledger Sheets are carried in stock. When this bookkeeping system was made a part of National Lead Company's business service for painting contractors, it was done, not as an overnight experiment, but as a permanent proposition.

The Business Record Outfit, in a comparatively short time, has been the means of introducing complete, accurate, yet easily understood accounting methods in thousands of shops. We want to make it possible for these and future purchasers to continue to use the system; hence we stand ready at all times to fill orders for extra sheets, Job Record Envelopes, etc.

The Outfit sells for $3.00 postpaid.

Extra sheets (all types) sell for 3 cents each, postpaid.

Job Record Envelopes sell for 60 cents per hundred, postpaid.

Orders, with remittance in full—no C.O.D.'s should be sent to National Lead Co., Room 2020, 111 Broadway, New York, N. Y.

KRAMER KNOWS PAINTERS

. . . and Proves It

"HAVE you a little Dutch Boy in your store?" Begging Fairy Soap's pardon for taking liberties with its slogan, we rise to remark that Henry Kramer, Ridgefield Park, New Jersey, has more than a little Dutch Boy in his store—he has lots of it. And, like the modern merchandiser he is, Mr. Kramer puts his Dutch Boy products right out where they say, "Pick us up and let's get going on that *good* paint job!"

No one knows paint like a painter—and no one knows painters like the dealers who handle Dutch Boy. They'll tell you that they feature the Dutch Boy line because it's the topnotch favorite with painters.

Put in a Dutch Boy Department like Kramer's and if painters don't just naturally make a bee line for it, why, we'll smoke a celluloid pipe.

Kramer's Dutch Boy Window

Kramer's Dutch Boy Department

REASONS FOR PAINTING BRICK

THE two fundamental reasons for painting frame structures — improvement of appearance and protection of surface—apply with almost equal force to the painting of buildings built of certain types of brick. The emphasis placed on brick painting in recent years does not mean that this is a new departure in painting practices—exterior stone, plaster and brick were painted way back in Colonial times. But it does mean that many owners of brick structures are beginning to realize that supposedly everlasting building materials do feel and show the effects of constant weathering, and that good paint, judiciously applied, is the only economical means to an end—keeping the building in service and in a presentable condition.

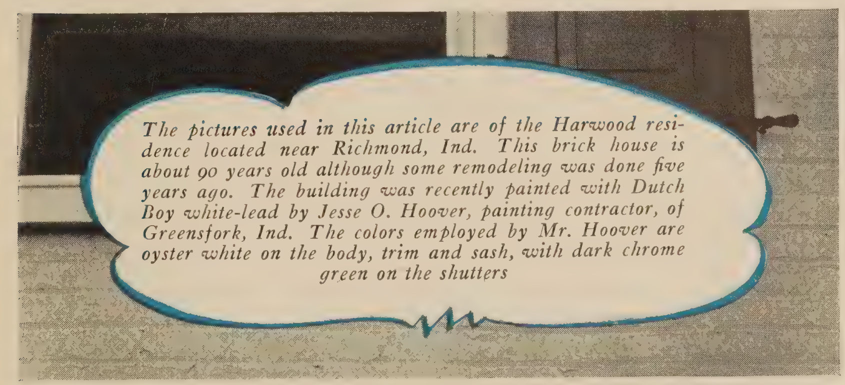
Unless there is some special problem of decoration involved, it is not customary and in fact, it is seldom necessary, to paint ornamental brick. But nearly all other types of brick—common, soft, pressed and de-aired—are painted. Structures built of these types of brick — homes, factories, school buildings, offices, stores, garages, etc. —are found everywhere. Ordinary brick also is used extensively in light wells, areaways and side and back walls of buildings, the fronts of which are built of face brick, tile or stone.

Except for the hard pressed and deaired types, brick is a pretty absorbent, porous proposition. It absorbs large amounts of moisture during wet spells and gives it up during dry periods. This give-and-take process, over a period of years, is bound to cause at least surface disintegration and crumbling which in turn may spoil the brick's appearance. Moreover, moisture taken up in cold weather may not escape before a freeze sets in. When this happens, both the brick and its mortar joints suffer.

Paint, applied to dry brick, keeps out practically all moisture, thus protecting the surface just as wood siding is protected. And in keeping exterior walls free of moisture, paint prevents dampness from working through the brick to spoil interior decorations or to require more heat to offset the chill in the interior due to excess dampness. Thus it is worthwhile to paint ordinary brick for moisture protection alone.

The factor of better lighting due to the judicious use of paint on brick walls may not influence the painting of single-family brick dwellings but it does assume real importance in improving apartment buildings, office buildings, lofts and the like. Rooms facing airshafts, light wells and areaways may be made lighter, more cheerful and more liveable if the dingy brick walls are painted white. Ordinary red brick has a light reflection factor of 15 to 20 per cent, while white painted brick has a light reflection factor of 80 per cent or better. It requires no stretch of the imagination to picture the metamorphosis of alleys, backyards and courtyards if all adjacent brick walls were brightened up with light-tinted paint.

Putting aside, for the moment, all other considerations, there still remains the one prime factor in brick painting—



The pictures used in this article are of the Harwood residence located near Richmond, Ind. This brick house is about 90 years old although some remodeling was done five years ago. The building was recently painted with Dutch Boy white-lead by Jesse O. Hoover, painting contractor, of Greensfork, Ind. The colors employed by Mr. Hoover are oyster white on the body, trim and sash, with dark chrome green on the shutters improvement of appearance. Many a brick dwelling, built several generations ago, no longer fits in with its environment. Its external appearance may clash with that of frame homes on either side. It may be so hemmed in that its former architectural character is completely lost. It may dominate the neighborhood like a sore thumb. It may be adversely affecting real estate values in the locality. Paint can go a long way toward restoring harmony in such cases. The eyesore can be healed. The years can be rolled back by painting the house in up-to-date style.

White paint is favored by many owners of brick houses but such light tints as cream, buff, ivory and gray are also in good taste, especially when a slight color accent can be obtained by using brighter tones on shutters, flower boxes, the front door, or window sash. Sometimes it is desirable to give added prominence to certain details of construction in brick buildings—cornices, key blocks, leaders, quoins or belt courses. With paint it is a simple matter to do this. Conversely, paint can, in effect, blot out certain details that too obviously "date" a brick structure.

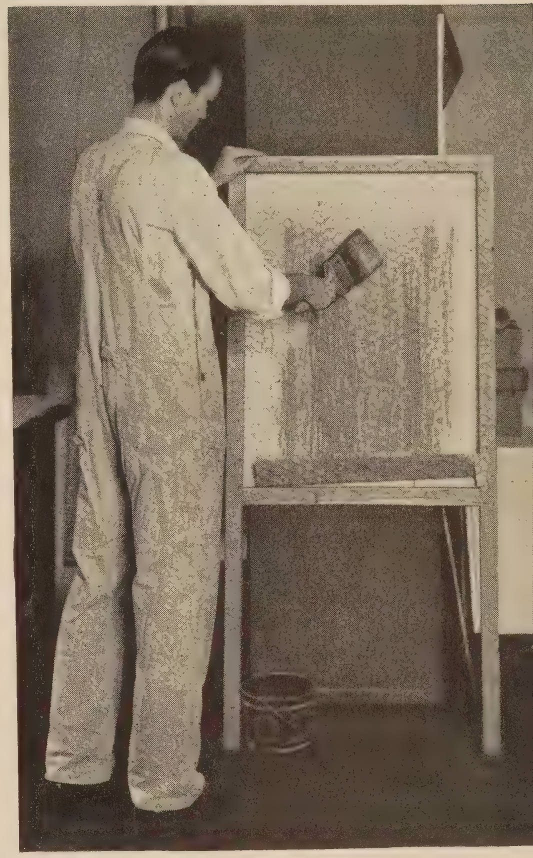
A BRUSH-CLEANER...

To Keep Shop Walls Cleaner

WHEN Ben Franklin wrote "Necessity is the mother of invention" he penned a quillful. As we all know, Ben was a fast man with an idea and if he were around today, he no doubt would give some of our resourceful painter friends a close run for their money when it came to producing novel and/or useful devices for the shop.

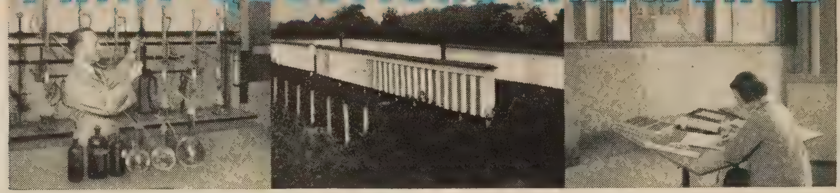
A good example of necessity mothering invention is the brushwiper made by one of our friends, W. A. Hollis of Burley, Idaho. Mr. Hollis describes his brushwiper (or cleaner) as an old window sash, on one side of which ordinary chicken fencing is stretched, and on the other side is nailed a piece of heavy cardboard. A pair of legs attached to the sash raises it off the floor to an easy-working height as it leans against a wall.

In Mr. Hollis' shop it is no longer the fashion to clean out brushes by slapping them against a convenient door or wall, producing over a period of time, an effect that would put our best surrealist painters to shame. When a paint-filled brush comes in now, it is wiped out on the chicken wire. The drippings run down into a trough at the bottom, then through a hole at the lowest corner and into a bucket. The cardboard backing, which can be replaced if necessary, keeps splattering under control and since only a little paint remains on the wire netting itself, a practically clean rubbing space is available at all times.



To give our readers an idea of how Mr. Hollis' brushwiper shapes up, we made one, tried it out and had it photographed in action. Since an old window sash was not available, we used ordinary 2 x 2 lumber for the frame.

PAINT QUESTIONS ANSWERED



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

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Painting Varnished Woodwork

Question: Please tell me the best method of painting or enameling interior wood trim that has been varnished and waxed. I do not want to go to the expense of removing the varnish before painting as this is a "price" job. The varnish is in good condition.

Answer: You do not say whether the varnished woodwork was originally treated with a penetrating stain (which may cause bleeding if painted) or whether the varnish was put on right over the natural wood. If the work was previously stained it would be risky to paint it unless you first made a test on some obscure portion of the trim, that is, remove the wax, brush on some white paint, let it dry and see if any discoloration occurs after a week or ten days. Should the test area go bad, the paint can be removed and the spot re-varnished.

If the varnish was originally applied directly to the new wood, merely remove the wax with benzine or turpentine and steel wool, rub the surface down smooth with fine sandpaper, dust, and then go ahead with the first paint coat. This coat would be mixed from Dutch Boy white-lead and Lead Mixing Oil on the basis of 25 lbs. of lead to 3 qts. of Lead Mixing Oil. After this coat is dry and hard, rub it down with fine sandpaper, dust, and apply a coat of enamel just as it comes in the can. Of course a much better job will result if you are allowed two undercoats before the final enamel coat.

Interior Paint Wrinkling

Question: I recently had a job painting a couple of rooms in a house several years old. The plaster had not been painted or papered previously and it was in good condition. I sized the walls and ceilings and put on an enamel undercoater—I haven't applied the final enamel coat yet. A short while after I put on the undercoat, wrinkling showed up on the ceilings and some of the walls. What caused this and how can I remedy the situation?

Answer: The chief cause of wrinkling is an excessively thick coat of paint, sometimes aggravated by too much drier. This is especially true on interior work where the job must dry quickly, no matter how muggy the weather, because "the tenants don't want the painters around too long." When paint is left in too thick a film it cannot dry uniformly, and after the surface skin has formed the later drying of the underpart causes the surface to wrinkle. It is frequently possible to take a broadknife and lift up the thick paint and find that, although the surface of the film is dry, the underpart is sticky and soft. When the volatile thinner in the slow-drying part of the film evaporates it shrinks and causes the surface skin to be drawn up in wrinkles. Where this condition exists, there is nothing to do but remove all the paint, with a broadknife if possible, or with paint remover if necessary. If the paint job has stood long enough to harden thoroughly, it is sometimes possible to smooth off the wrinkles with No. 1 sandpaper.

To prevent wrinkling, brush out your paint in thinner coats. If the weather is cool, damp or muggy, add a little extra turpentine or other volatile thinner to insure getting a thin, uniform film.

Control of Termites

Question: Several of my customers tell me that portions of the woodwork in their homes are being attacked by termites. Is there anything I can do to check or get rid of these pests?

Answer: Termite control or riddance is hardly a painting contractor's job. This work requires specialized study and training. Nothing you could apply with a brush or other painter's tools would be of much use. We would suggest that you ask your customers to look up termite exterminators in your classified telephone directory. Most cities the size of yours support one or more organizations of termite control specialists.

In the event that no local firms can be found, you might write to the Superintendent of Documents, Washington, D. C., for the following booklets, to hand to your customers:

1—Leaflet No. 101, "Injury to Buildings by Termites".

2—Farmers' Bulletin No. 740, "House Ants".

3—Farmers' Bulletin No. 1472, "Preventing Damage by Termites or White Ants".

The information given in these leaflets should interest you and be of real value to your customers.

Priming Burned-off Siding

Question: Is it advisable, in painting a burned and scraped job, to tint the priming coat a light gray if the finishing coat is to be a cream or light buff? This is to be a three-coat job. On some other burned-off jobs I have done, fading or spotting occurred a year or so after the work was finished. I think now that if I had tinted the undercoats, the spotting would not have been noticeable.

Answer: It is always good practice on three-coat work over wood from which the old paint has been removed with torch and scraper, to tint the priming coat slightly. Many painters add from ½ pt. to 1 pt. of Dutch Boy raw umber to each 100 lb. batch of white-lead paint used for priming. This gives a uniform color even on a surface that has been scorched somewhat during the old paint's removal.

To the second coat paint you are going to use on the job add some of the tinting colors provided for the final coat, making it just a little lighter in shade than the finish color selected.

Stain from Copper Screens

Question: What would be a good way to keep the siding clean below windows screened with copper?

Answer: One of the best ways to keep copper screens, mail boxes, hinges, house numbers, etc., from staining the paint around or below them is to give the metal surfaces or objects a coating of thin spar varnish. In applying the varnish to screening, use a piece of carpeting and wipe the varnish on lightly, so as to keep the screen meshes from filling up.

Incidentally, this copper screen staining proposition rarely bothers the house that is painted with pure white-lead. The salts that, under the combined action of air and moisture, form on the copper and run down on the paint, do not permanently stain pure white-lead. They are retained on paints containing certain other white pigments, however, and cause staining that is very difficult to remove. The discoloration that may show up temporarily on pure white-lead paint usually is washed off by a good fall of rain.

When the City of East Orange, N. J., celebrated the 75th Anniversary of its incorporation last June, the local merchants put on a parade of business vehicles. The Busse Paint Store put Dutch Boy costumes on the Waterman twins—Harold and Donald, aged 12—and put the twins on the truck, with the results shown here

The Pen is mightier than the Brush

WHEN YOU PAINT YOUR BUSINESS PICTURE

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DUTCH BOY PAINTER MAGAZINE

VOL. 31 No. 6 1938

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BETTER HOMES & GARDENS
Home
THE PLACE YOU LOVE THE BEST— DESERVES THE BEST PROTECTION
BOY WHITE LEAD

DUTCH BOY PAINTER Magazine
Volume 31 1938 No. 6
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PUTTY FAILURES... THEIR CAUSE AND PREVENTION

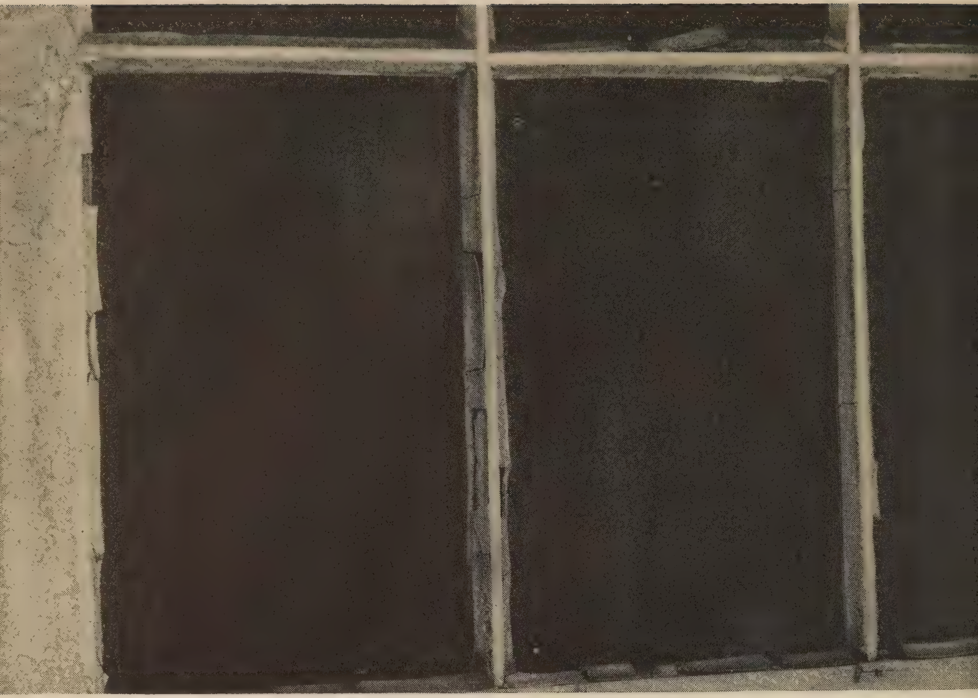
HERE is an interesting, and timely, sidelight on a repainting job done recently by one of our painting contractor friends. He writes:

"This business of ours certainly takes some odd twists. A two-coat repaint job I just finished took 339 hours. *More than one-third of that time—126 hours—represented work done on putting the window sash in shape.* My men are as good as the average—they know their jobs and don't stall around. The sash on the 28 windows was in poor shape. We had to strip all the old putty from those windows, fourteen of which were 12-light sash, ten two-light and four three-light basement windows. Time was kept accurately. Stripping off all old putty, some of which came off easily and some with considerable difficulty, painting the putty runways and sash only, running in fresh putty and painting putty and sash a second coat took a total of 126 hours' labor—an average of 4½ hours for each of the 28 windows.

"Now, what I am getting at is this: When your customer kicks about the cost of repainting his house and you tell him that one-third of the price covers fixing up the sash, can you blame him when he hits the ceiling?"

No, we don't blame the customer for losing his temper. In nine out of ten cases in which putty fails prematurely on comparatively new dwellings, the cause may be traced back to the materials and methods used in the mill where the sash was made and glazed. We *do* blame him if he, like many another owner of a "middle-aged" house, chiseled the previous painter's price down so low that the contractor simply couldn't do the kind of job he wanted to do on the sash.

When putty cracks, curls and drops out of window sash a year or two after installation it is clear that something is wrong, either with the customer's buying habits or with the contractor's skill or his materials—usually it is a



Typical putty failure, due to improper priming of sash bars and to use of putty composed of materials that turned brittle with age. Putty like this should be completely removed (see picture opposite) before application of primer on sash bars

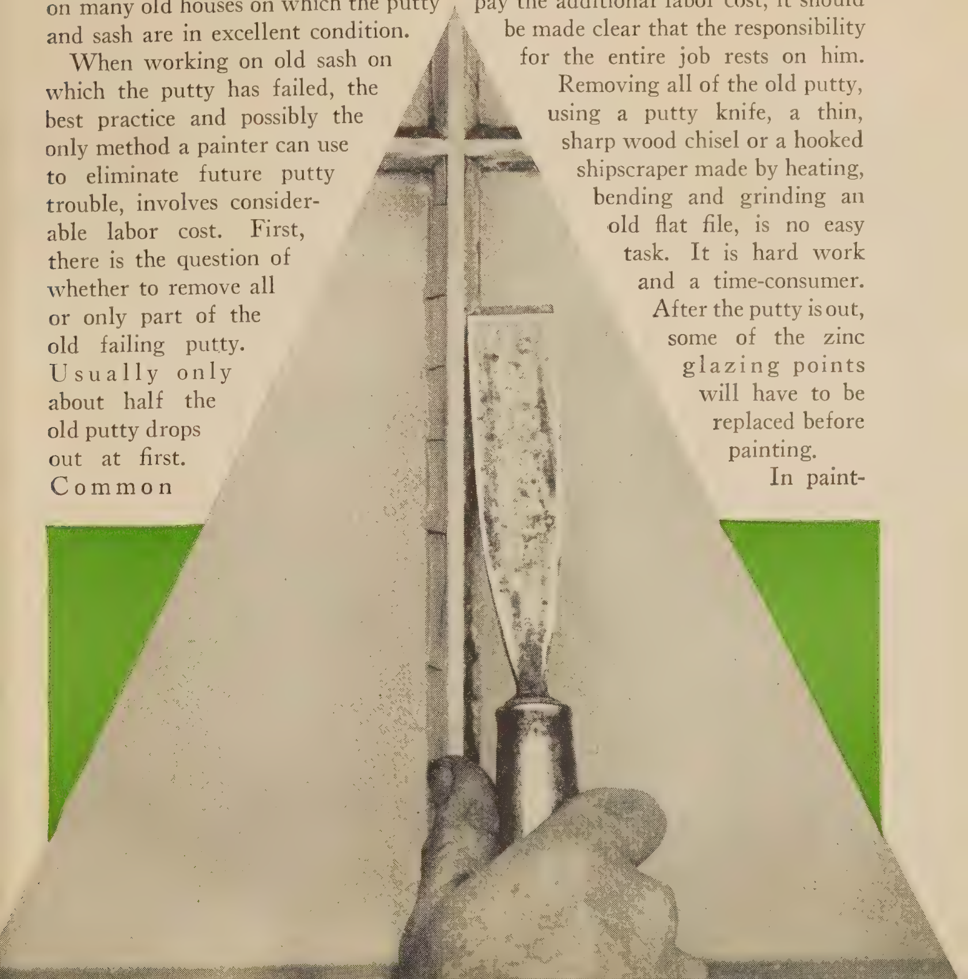
combination of all three. Now, it is a comparatively easy matter to find half-century old houses on which the putty is sound and hard as a rock. But the home owner today who feels secure in the possession of a new house that will need no upkeep repairs for a dozen years or so may have a rude, and expensive, awakening. Letting the job to the lowest bidder too often produces construction and finishing that are no more thorough than they must be to pass inspection. Obviously, building craftsmen are not miracle workers. They can deliver no more than they are paid for and no amount of inspection can force the building of as good a house as that which will be put together and finished by building trades contractors who are adequately paid to produce the best they know how.

It is common practice today in constructing and finishing window sash of wood to apply a skimpy coat of linseed oil to parts of the sash rabbeted out to hold the glass. The glass is set next and the putty applied. In some cases a so-called primeless putty is used to lessen still further the cost of this inadequate method.

A far better practice is priming the entire sash with white-lead paint, partly filling the glass rabbets with putty, setting the lights and securing them with glazing points, running in white-lead putty to seal the sash-glass joints against moisture and, finally, applying a white-lead finishing coat to the entire sash. This is the method almost invariably used by our grandfathers and proof of its effectiveness may be found on many old houses on which the putty and sash are in excellent condition.

When working on old sash on which the putty has failed, the best practice and possibly the only method a painter can use to eliminate future putty trouble, involves considerable labor cost. First, there is the question of whether to remove all or only part of the old failing putty. Usually only about half the old putty drops out at first. Common practice is, of course, to remove only the loose putty. However, if part of the putty has loosened, it is reasonable to assume that all of it will fail sooner or later. Consequently the only certain method to follow is to strip off all of the old putty. If the customer will not pay the additional labor cost, it should be made clear that the responsibility for the entire job rests on him. Removing all of the old putty, using a putty knife, a thin, sharp wood chisel or a hooked shipscraper made by heating, bending and grinding an old flat file, is no easy task. It is hard work and a time-consumer. After the putty is out, some of the zinc glazing points will have to be replaced before painting.

In paint-

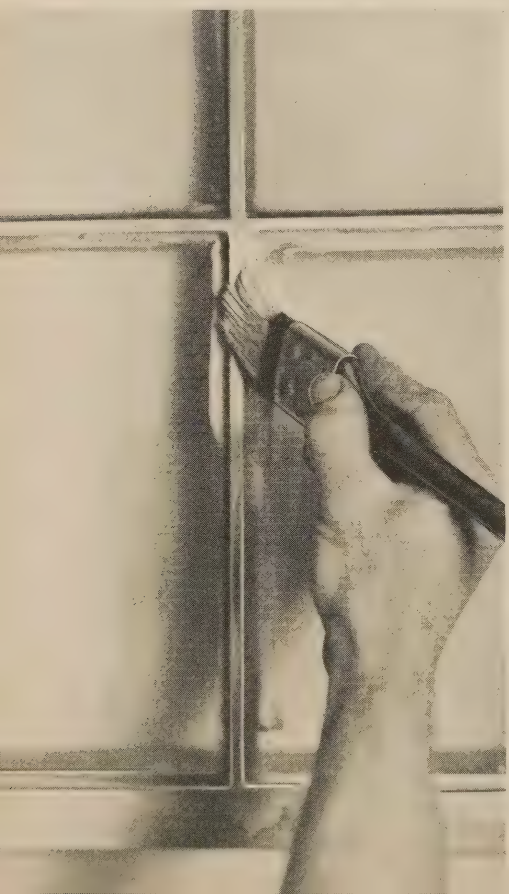


ing, it is wise to run the white-lead paint not only on the bare wood sash bars but also about one-quarter inch on to the glass. When this paint is dry and hard, the new putty will adhere to it tightly. As a matter of fact, the paint will stick to glass better than will the best of putty and, of course, the putty will adhere best to the dry paint coating. Finally the putty is run in in the usual manner and the job is finished with a coat of paint.

While on the subject of painting, it is always desirable to paint all edges of casement sash, the kind that swing either inward or outward. The latter type is likely to rot in a very few years unless all exposed edges are painted properly. Double-hung sash, that slide up and down, are another problem. In order to protect all edges of this type of sash, the carpenter would have to leave the stops unnailed after fitting the sash, so that the painter could remove them for painting. This, of course, is seldom done. Usually the carpenter completes the sash installation and lets the painter worry about his part of the job. And the painter generally soaks the runways with linseed oil so the sash will slide properly, then paints the outside and inside faces of the sash. Often the top and bottom edges are never painted, allowing moisture to work its way into the wood.

Now about the putty. The layman may assume that putty is some sort of rather stiff plastic material that is used to keep windows from rattling and falling out and to ram into cracks and holes. And, as to ingredients, even some people who should know better think that putty can be made of most any materials at hand—whiting and oil or varnish, dry calcimine and glue size, whiting, silica or calcimine added to flat wall paint, oil paint, or enamel. For some interior purposes, certain putty combinations serve well enough, but for outside use,

Priming sash before puttying



subject to all kinds of weather, indifferent putty mixtures fail miserably.

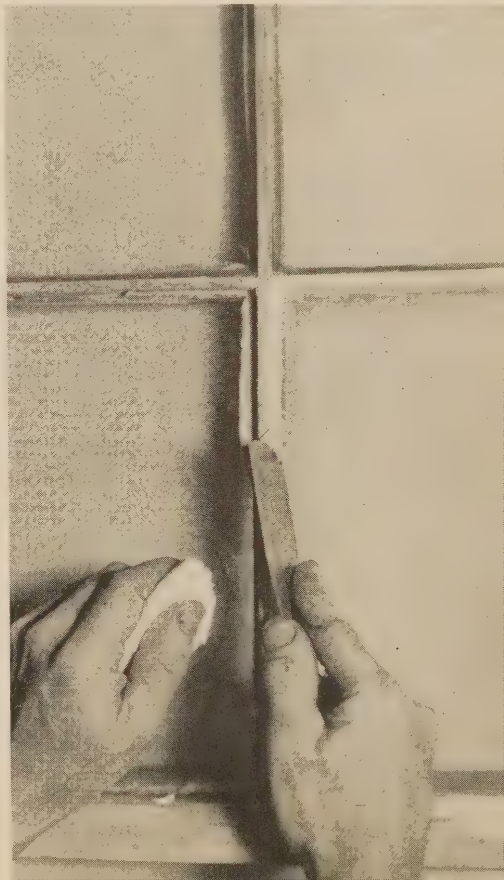
In a very real sense, house exteriors are subjected to almost the same exposures as ships, although not to the same degree. By caulking, putty filling and adequate painting, boats are kept watertight. Houses, particularly those with narrow overhanging roofs which offer no protection to the windows, should be treated much like ships. Lacking this treatment, there are both wind and water leaks, rotting of wood sash, dark water stains on the inside of the windows, checking and peeling of paint and enamel on window sills.

For the exterior of window sash and all surfaces exposed to the weather, the kind of putty used for many generations is still the most serviceable known. It is a mixture of white-lead, whiting and linseed oil. As made in the paint factory, this white-lead putty is chiefly white-lead ground in oil to which dry whiting is added. Much of the putty used on window sash, however, is whiting and linseed oil. The grade marketed as commercial putty may be that or of even less value, being made of marble dust, silica or other inert pigments and of oils other than linseed. It is this grade of material that causes putty failures.

It is not difficult to make the very best putty in the paint shop or on the job from materials conveniently at hand. Dutch Boy all-purpose soft paste white-lead is the base. Add to it the best grade of dry bolted whiting and either oil color or dry color to make the putty match the finishing coat of paint.

As to the proportions of ingredients, some architect's specifications call for 10% white-lead and 90% whiting, but so little white-lead is not sufficient to insure greatest adhesion and weather resistance. Other "specs" call for 25% white-lead and 75% whiting and this mixture makes a much better putty.

Puttying sash after priming



Making white-lead and whiting putty in the paint shop. Here the batch gets a good beating with a wooden mallet

Probably the combination most widely used by experienced painters is that which results from adding just enough whiting to soft paste white-lead to produce a soft, plastic putty that is not sticky. That means using about ten or twelve ounces of dry whiting to one pound of soft paste white-lead. This makes a very rich putty with excellent holding power.

In the making of this fine grade of putty there are some important points to bear in mind. Mixing, kneading and beating are essential operations. When as little as six ounces of dry whiting have been added to a pound of white-lead, the mass appears rather dry, yet stiff enough until it is kneaded with the hands. Then it gets too sticky to knife on to the sash smoothly. Therefore, the addition of the whiting, kneading like bread dough and pounding with a wood mallet or baseball bat should continue until nearly a pound of dry whiting has been worked into each pound of the paste white-lead. Then the putty will be stiff enough, yet plastic, and can be pressed well into the sash and knifed off smoothly and quickly. In that condition, the putty will be composed of about 60% white-lead and 40% whiting.

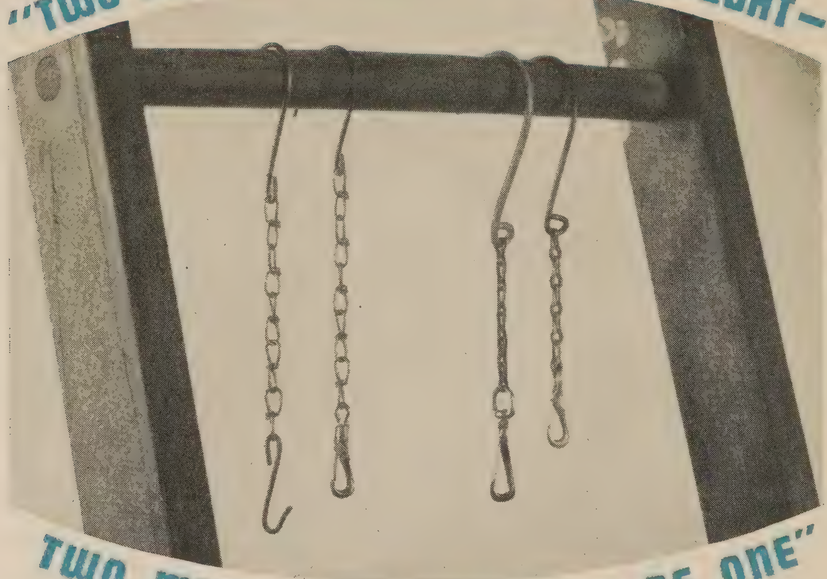
It should not be necessary to add more linseed oil to the putty if it is properly kneaded and beaten. However, if the putty is to be applied with a caulking or putty gun, it must be made a little softer by adding linseed oil or by using less whiting. And for use in filling knots, rough-end wood and saw marks—work requiring the use of a broad, flexible glazing knife—the putty must be a bit softer than for use on sash. For faster drying of glazing putty, some painters prefer to add a few drops of good floor or spar varnish.

Putty that is mixed several days in advance of its use will knife on more freely and quickly. It is good practice to mix up a rather large batch and to keep it covered with water in the shop.

Painting contractors who are called on to putty and paint steel sash will find the foregoing suggestions generally applicable to their type of work, too. Obviously, metal sash will not absorb oil from the paint or the putty to cause a failure in that direction, but steel sash is prone to rust if poorly protected and in rusting, the paint and putty will be loosened. The steel must be absolutely clean, free of dirt, plaster and grease. A rust-inhibitive primer, such as Dutch Boy Quick-Drying Red-Lead, should be applied to the sash before putty is put on. It is important to bed the glass in putty as the glass is set, and then, when priming, to run the paint over on the glass for about a quarter of an inch, before the outside putty is applied. Putty made of red-lead paste and whiting in the same manner as white-lead putty is generally considered best for steel sash, although the white-lead variety usually proves as durable on steel sash as it does on wood.

Painting contractor C. E. Rood of Troy, Illinois, is not a tin-foil hoarder or a string saver—instead he's a keg keeper. And Mr. Rood saved up this stack of forty-odd kegs in a very short time—just eight months, in fact. Naturally the two tons, plus, of Dutch Boy lead that came in these empties found its way onto the good jobs that Mr. Rood has a reputation for turning out in Troy and vicinity. Incidentally, Mr. Rood, who is 62 and has been located in Troy for 23 years, has three sons who are painters—and good ones too, according to their father.

"TWO MEN WITH BUT A SINGLE THOUGHT—TWO MINDS THAT WORKED AS ONE"



BEGGING the poet's pardon for taking liberties with his oft-quoted lines, we can think of no more appropriate way to describe a recent rather startling coincidence.

At practically one and the same time, William Southall & Son of East Liverpool, Ohio, and R. S. McCarty of Chicago, Illinois, sent us the pairs of pot hooks shown here. Many of our painter friends, like the two contractors named, send us ideas, suggestions and sketches or samples or descriptions of devices they have developed and wish to pass along to our readers, but it is unusual, to say the least, for two practically identical suggestions, from different localities, to come in at the same time.

These "extension" pot hooks, as can easily be seen, consist of a strong wire loop to go over the ladder rung, a length of swing, sash weight or dog chain and a smaller wire hook or swivel harness snap to attach to the pot handle. The Southall hooks are shown at the left in the picture, the McCarty pair at the right.

Advantages claimed for these "extension" hooks are (1) they allow more freedom of action than the regular hook and (2) when the pot is unhooked, the hook is less apt to drop into the pot.

HOW PAINT WEARS OUT IS IMPORTANT, TOO

THE long service that a white-lead job gives the property owner is, of course, one of the big reasons why this paint is so popular. But an equally important white-lead advantage is the way the paint *wears out.*

Now, it may safely be stated that, up to the time of going to press, no one has come out with an everlasting paint. Occasionally someone claims to have produced an almost wear-proof paint but such claims can always be dismissed as being the product of one who is careless with his adjectives.

Paint must perish in one of two ways—either by a slow, steady wearing down or by a rather quick cracking and peeling. From every standpoint, the first-named method of deterioration is much to be preferred. White-lead paint perishes in just that way. It just can't give up the ghost in any other way because (and we assume that the paint was properly mixed and applied to a fit surface) white-lead and linseed oil paint has none of the brittleness which prevents some other paints from conforming to the movements of the surface to which the paint was applied. Obviously a paint without give-and-take must crack, and a crack in the film lets in moisture and soon the cracked sections curl and eventually peel off.

Since all paint must sooner or later lose its ability to protect surfaces or improve appearances, it follows that a structure once painted must be repainted. Whether the intervals between paintings be long or short depends on local conditions, the owner's pride and pocketbook and, of course, on the lasting quality of the paint itself. Some folks believe in giving their houses one coat of paint every two or three years—not a bad practice. Others have a two-coat job every four or five years. Still others, sad to relate, buy a paint job only when they can think of nothing else to do with the money.

A reasonably well-constructed frame dwelling ought to last forty to sixty years before structural repairs, replacements, upkeep costs, etc., catch up with it. Let's say that a house stands fifty years and has been painted two coats at average intervals of five years. All told, and including the original three-coat job, there will have been twenty-one coats of paint applied before the dwelling reached its fiftieth birthday. That represents a lot of paint. And if every one of the paint coats applied had kept its original thickness, a mighty thick coating would have been built up—a coating so heavy that the original primer would have a tough time hanging on to the wood. But, with white-lead paint no such heavy, thick, inelastic film is progressively piled up. At the close of each average five-year period, the film will have worn down—not out—sufficiently so that each new two-coat job

Mr. Leo F. Schulz and (right) close-up of one of the clubhouse columns

will not pile up a film that eventually might fall of its own weight.

The slow, even wearing-down that is characteristic of pure white-lead paint has other things to recommend it besides that of keeping the film at a safe thickness over a long span of repaintings. One advantage is a so-called self-cleaning property. As the surface of the film slowly chalks the dust and dirt is loosened, too, so that wind and rain can effect its removal. Further, the chalking surface requires no expensive preparation before repainting—a quick dusting off is all that is needed. Moreover, this type of surface provides excellent anchorage for the repaint coats—the pigment and vehicle in the fresh paint can get down into the old film and anchor securely.

Still another virtue of a paint that

wears down slowly as time goes on is that it prevents the building up of a thick coating that blunts and blurs the fine outlines and details of parts of a building. It is not at all uncommon to find fine old residences that have lost much of their original architectural charm simply because clean-cut details are smothered with piled-up paint films.

An excellent example of the characteristics of white-lead paint described on the previous pages was recently brought to our attention by Leo F. Schulz, Glen Cove, Long Island, painting contractor who keeps the clubhouse of the famed Piping Rock Club, located at Locust Valley, New York, and pictured below, in first class shape.

Mr. Schulz takes justifiable pride particularly in the columns which are a prominent feature of the structure. These columns—there are twenty large ones and the same number of small ones—have been painted regularly by Mr. Schulz for many years and during that time fifty-two coats of Dutch Boy white-lead paint have been applied. In Mr. Schulz's own words, "These columns are today in perfect condition—as smooth as a sheet of paper and not a blemish on them."

Naturally much of the credit for this result goes to Mr. Schulz and his painting methods but it also proves that pure white-lead paint has the happy faculty not only of wearing well and wearing long but also of wearing out in a manner that permits perfect repainting.

BEFORE PAINTING PLASTER INVESTIGATE

WHEN someone said "A little knowledge is a dangerous thing," he probably was not referring to painting. Nevertheless, that remark is particularly appropriate when applied to the painting of interior plaster. The painter who takes only a superficial glance at a plaster wall before painting it may discover that he should have found out a bit more about the surface he was expected to paint to stay painted.

For one thing, he might have learned that the plasterers had worked right on the brick walls of the building. For another thing, he might have discovered that the plaster was applied only four days ago. And, further, he might have found that the surface was trowelled unevenly; thus was variably absorbent.

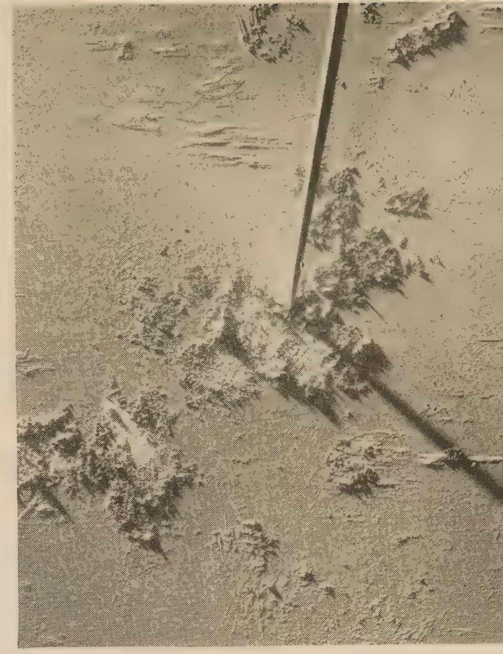
Our painter friend, however, feeling secure in his "little knowledge", went ahead and gave the interior "two good coats of paint" as he had promised the builder he would. When the job went bad a couple of months later, the painter was willing to agree with the statement in our opening paragraph.

To get a really good job on new interior plaster, the painter must have not only good paint and the skill to apply it properly but he must also know certain whens, whats and hows. If it is a fresh plaster job (the tenants are moving in next week and we gotta have the place ready!) the active alkali in the surface must be neutralized with a zinc sulphate wash before painting; else the active elements in the plaster will "burn" the paint. If the plaster is placed directly on the brick, tile or concrete walls of the building and not on wood or metal lath, the painter must be doubly sure the walls are thoroughly dry before painting. If the surface has been inexpertly trowelled and, as a result, is unevenly porous, an extra coat or two of paint will be needed to build up a proper base for the finish coat.

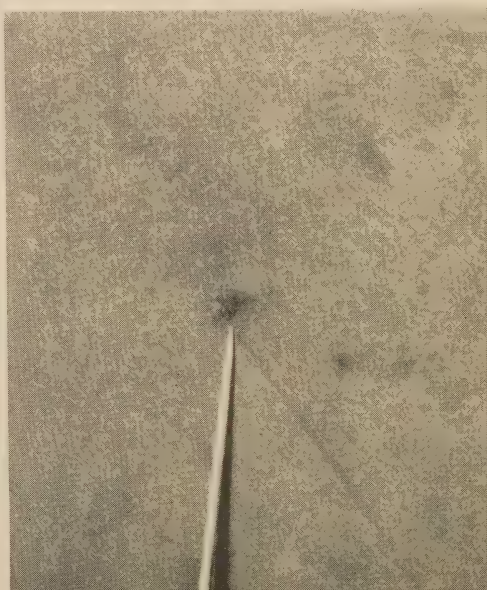
It should not be difficult to secure this "added knowledge". The owner or builder can furnish the information on the "when" and the "what"—meaning when the plastering was done and whether or not the interior was lathed. The "how" may not be determined until the primer is applied, and if this coat shows marked unevenness in absorption, the painter had better hold out for at least one more coat than the owner may have specified.

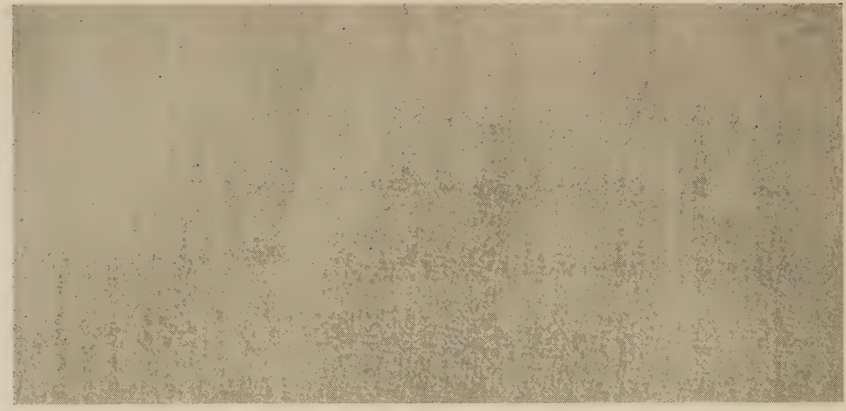
Exterior surfaces are painted to protect them from weather deterioration and to improve their appearance. Interior surfaces are painted chiefly for the sake of appearances. In painting interior surfaces, therefore, the building up of an even, solid-looking paint film is of prime importance. This can only be done by properly sealing the plaster surface and by applying a sufficient number of paint coats to give a well-covered, solid appearance.

In times gone by the variation in the porosity of plaster surfaces could be met by the use of as many coats of paint as were needed to produce a smooth finish that showed no absorption spots. Nowadays such procedure is frowned on generally as costing too much. This has led to the development of special primers



Paint failures on wet or "live" plaster may take various forms. The fuzzy, crusty deterioration shown above started out as a mild-appearing case of spotting and "burning", as indicated below





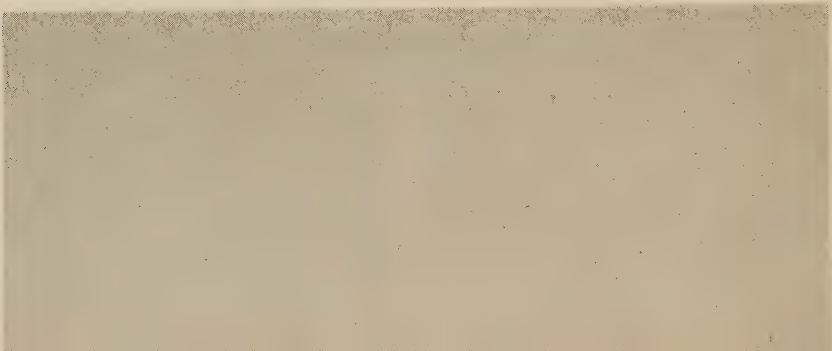
Close-up of plaster wall painted six days after plastering. The paint discolored quickly

and sealers for plaster walls. These primers are designed to overcome the variation in absorption of a plaster surface and to make a firm and lasting base for any number of paint coats that the walls may receive during the life of the building.

Dutch Boy wall primer is designed to give the painter the sure-sealing qualities he must have when working on modern plaster surfaces and also to provide the dense hiding required when the cost of an extra coat of paint is out of the question. If Dutch Boy wall primer is not available, a first coat paint based on 100 lbs. white-lead and 4 gals. Lead Mixing Oil will serve admirably.

When an exceptionally good plastering job has been done and the priming coat has completely sealed and covered the surface, it may be possible to turn out an acceptable job merely by applying just one coat of paint over the primer. In most cases, however, a body coat is needed before the finishing coat is applied. This body, or second coat, is made by mixing equal parts of Dutch Boy white-lead and Dutch Boy Lead Mixing Oil. This coat anchors itself to the primer, makes doubly sure the absorption is stopped and, if tinted to about the shade of the finishing coat, helps to give the job an even, solid appearance. It also dries to a nearly flat finish on which the final coat will not "slip", sag or run.

Close-up of plaster wall painted after proper aging. This paint shows no discoloration



The last coat, the one with which the tenants have to live, should be easy on the eyes, in daylight as well as in artificial light. Thus we use a paint, usually tinted with Dutch Boy colors-in-oil, that dries to a dull velvet-like finish—Dutch Boy white-lead and Lead Mixing Oil mixed in the same proportions as in the body coat. This paint is truly washable, a feature that the housewife appreciates when she catches the youngsters playing tick tack-toe on the wall back of the sofa. Furthermore, white-lead and Lead Mixing Oil paint has "wear to spare". It won't chip and crack and repainting usually is necessary only when a new color is desired.

To painters who are going to land the inside jobs that, we hope, will soon be coming up with increasing frequency, we make these recommendations:

1. Take a good look behind the scenes before starting work on new plaster. Find out when and how the plastering was done and on what material.
2. Be sure the plaster *and the walls* are thoroughly dry before painting.
3. If the plaster has not matured, give it a wash coat of a solution containing two pounds of sulphate of zinc to the gallon of water. Allow this to dry on the walls, then brush off the crystals that have formed.
4. Prime with Dutch Boy Wall Primer, or with white-lead and Lead Mixing Oil paint.
5. Use body and finishing coats of Dutch Boy white-lead and Dutch Boy Lead Mixing Oil.

The Dutch Boy System for Painting Interior Plaster

PRIMING COAT

DUTCH BOY WALL PRIMER

(*Covers* 800 *sq. ft. per gal.*)

(or)

ALTERNATE PRIMING COAT

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	‡4 to 5 gals.
Gallons of paint	7 to 8 gals.
Coverage (800 sq. ft. per gal.)	

SECOND COAT

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	‡3 to 4 gals.
Gallons of paint	6 to 7 gals.
Coverage (800 sq. ft. per gal.)	

THIRD COAT, FLAT FINISH

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	‡3 to 4 gals.
Gallons of paint	6 to 7 gals.
Coverage (800 sq. ft. per gal.)	

THIRD COAT, STIPPLE FINISH

Materials	*Amounts*
Dutch Boy white-lead	100 lbs.
Dutch Boy Lead Mixing Oil	2 gals.
Gallons of paint	5 gals.
Coverage (600 sq. ft. per gal.)	3000 sq. ft.
(or)	
Dutch Boy white-lead	100 lbs.
Dutch Boy flatting oil	1½ gals.
Gallons of paint	4⅝ gals.
Coverage (600 sq. ft. per gal.)	2775 sq. ft.

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‡The minimum quantities of Lead Mixing Oil should be used where maximum hiding is desired.

WEATHERED WOOD FINISH ON PLASTER WALLS

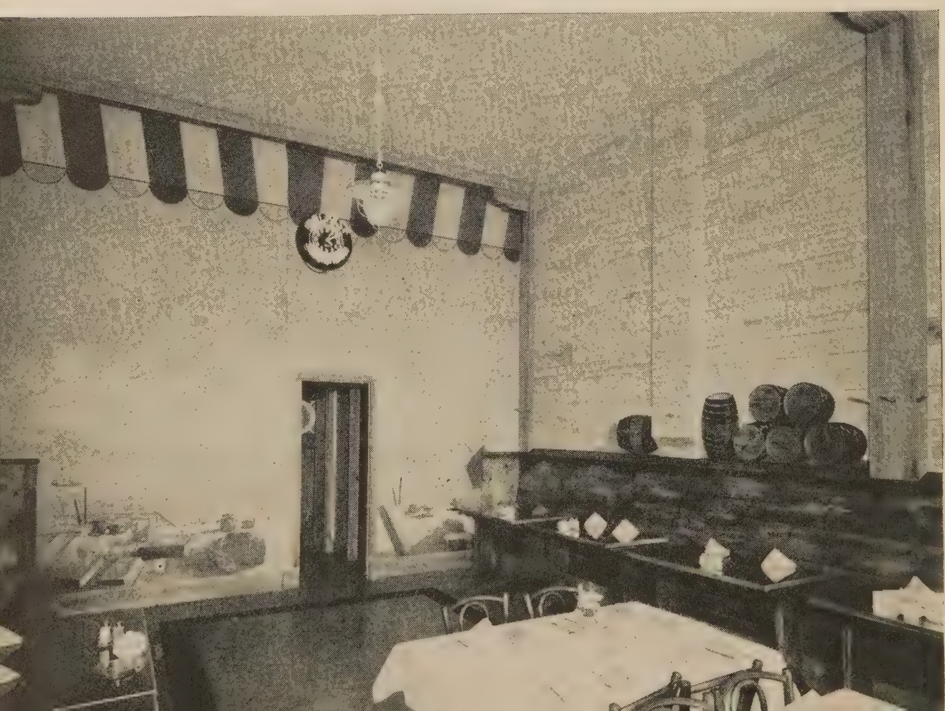
THE previous number of the Dutch Boy Painter magazine carried a description of a simple "graining" process with directions for its application on interior woodwork.

That the method of reproducing the so-called "weathered wood" effect also works nicely on plaster walls is indicated by these photographs. They show the interior of the Continental Pier Cafe, located at the corner of Third and Townsend Streets, San Francisco.

The plaster was given a coat of Dutch Boy wall primer first. When this was dry, the grained effect was put on, also the knots, using, as a base, a coat of white-lead and Lead Mixing Oil on which the grain of weathered wood was traced with burnt umber. After the job was completely dry, the wall surface was marked off to show individual "boards", using a straightedge, a striper and burnt umber.

The sidewall painting, wood effects

Corner view showing weathered wood effect on side wall, with a "bayscape", representing San Francisco Bay and distant Oakland, painted on the end wall



A section of the side wall, including a painting of "Treasure Island", site of the 1939 Golden Gate International Exposition

and scenic work in the cafe were done by Harry Tyrrell, San Francisco artist and decorator. The remainder of the work was done by the Tozer Company, painting contractors, of San Francisco. The job was done with Dutch Boy materials. The decorative plan was developed for the cafe proprietor, Charles Heberer, by F. T. Ross, Dutch Boy Pacific Coast representative.

'SCUSE IT, PLEASE . . .

ON page 115 of the last number of this magazine, we described a brush-cleaner, as you may recall. The opening sentence in the article read, "When Ben Franklin wrote 'Necessity is the mother of invention' . . ."

Now comes a card from Mr. M. T. Dunten of Olympia, Washington, crediting the maxim to four other authors. The card from our scholarly reader says:

"See D. B. Painter Magazine, p. 115, 1st sentence.

'Magister artis ingenique largior venter.' Persius (A.D. 34-62).

'Art imitates Nature and necessity is the mother of invention.' Richard Franck, 1658.

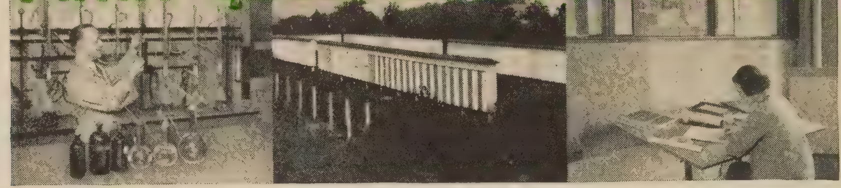
'Necessity is the mother of invention.' Wycherley, 1672.

'Necessity, the mother of invention.' Farquhar, 1678-1707.

"Dutch Boy is better than your quotations."

We stand corrected, Mr. Dunten. Next time we lift a quotation we will make sure of the source before printing it. That will save an apology such as we are now making and will also save wear and tear on your editor's complexion—right now it is slightly red.

PAINT QUESTIONS ANSWERED



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

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Removing Mortar from Brick

Question: Can you tell me how to clean mortar off new brick?

Answer: Thick deposits of mortar can usually be removed with a wire brush. Mortar that is embedded in the rough brick surface can be removed with a solution of muriatic (hydrochloric) acid—about 20 parts water to 1 part acid. Partly fill an enamelled pail with water, and slowly pour the acid into the water. Wear rubber gloves when handling the acid and when applying the solution to the brick, to protect your skin. The strength of the solution needed to dissolve the mortar spots can, of course, be altered by adding more or less acid to the solution.

Using a fibre (not bristle) brush, apply the acid solution to the mortar spots, allow it to act for a few minutes, then rinse the areas with clear water flushed on with a garden hose.

Keep three things in mind on jobs like this:—(1) Use rubber gloves and extra care in handling acids; (2) always add the acid to the water, never pour water in the acid; (3) don't allow the acid solution to remain so long on the brick that it eats into the mortar courses in which the bricks are laid.

Painting Masonite Table Tops

Question: I have been asked to paint a number of table tops (folding card tables) made of "tempered" Masonite. I painted one top as a sample and it didn't turn out right. I used a good grade of enamel undercoater for the foundation coats and finished with good enamel. After a short time the paint chipped and peeled. Apparently the paint didn't penetrate the rather hard, glazed finish of the Masonite. Can you tell me a way to paint this material properly?

Answer: In the first place, we have never seen any type of pressed wood that could not be successfully painted. The "tempered" Masonite is much less porous than other types of pressed wood and it is entirely possible that the enamel undercoater you used failed to anchor properly. We suggest that you use Dutch Boy wall primer, thinned with about a pint of turpentine to each gallon of primer. This paint will penetrate sufficiently to gain good anchorage in the Masonite surface. After the primer has dried hard, apply a coat of Dutch Boy white-lead and Lead Mixing Oil paint, mixed on the basis of 25 lbs. of white-lead to three quarts of Lead Mixing Oil. Then, if a high gloss finish is desired on the table tops, apply a final coat of high-grade enamel.

Finishing Linoleum

Question: I have some linoleum floors to refinish. They were previously shellacked or varnished and the owner was not satisfied with their appearance. The present finish must be removed. How can I do this and what should I apply for a new finish? A clear finish is wanted, not paint.

Answer: Wipe off the present shellac or varnish with alcohol, using burlap rags. Don't allow the alcohol to remain long on the linoleum as it will dry it out too much and render it lifeless. If the linoleum is of the inlaid variety, we would recommend a wax finish. You can get either a rubbing wax or the "no-rub" variety at your hardware store. Directions for using will appear on the container. Wax will work well, too, on so-called printed linoleum. Frequently, however, this type of floor covering is varnished. Your paint or hardware store undoubtedly handles one or more varnishes especially designed for use on linoleum. Varnish does not work so well on inlaid linoleum because this covering is usually much thicker and hence more resilient than the cheaper printed linoleum. Wax is more yielding than varnish and this elasticity is desirable on heavy linoleum. Furthermore, wax is more nearly colorless than other coatings and will show the floor pattern to better advantage.

Dulling Gloss on Interior Walls

Question: A job I just finished on a good-sized hallway turned out too glossy to suit the owner. The walls are smooth-finished plaster. I applied a coat of primer and then put on a glaze coat made of two parts linseed oil, one part turpentine, oil colors and a little drier. This coat dried with a pronounced gloss. To kill the gloss, I tried putting some flatting oil on a small area of the wall but it didn't do the trick. Neither did flat varnish. I don't like the idea of painting this job over again and I thought you could tell me some method of dulling the gloss that would be relatively simple and inexpensive.

Answer: A mixture of two parts linseed oil and one part turpentine does make a rather glossy glaze, especially when oil colors are used in it. Straight Dutch Boy Flatting Oil makes a much better glazing liquid. To kill the gloss now on the walls proceed as follows:

Dissolve 1 lb. of ordinary laundry starch, 4 oz. of Ivory soap flakes and 1 oz. of powdered alum in plain cold water. Use just enough water to dissolve these three ingredients. Then pour boiling water into this solution until it becomes somewhat thick. Allow the batch to cool and then, if necessary, add a little more water to reduce the solution to brushing consistency.

Brush this mixture onto the walls

and stipple immediately with a regular wall stippling brush. This should effectively kill the gloss now on the walls.

Please bear in mind that the linseed oil glaze that has proved objectionable is a slow drier. In some cases, nearly a month is required for thorough drying and hardening of the type of glazing liquid you used. Obviously the treatment we have outlined should not be used until the glaze is completely dry.

Painting over Calcimine

Question: An interior job I turned down not long ago was finally done by another painter. The party who owned the building wanted a paint job done on calcimined walls and ceilings without removing the calcimine. The painter who accepted the work used a size consisting of turpentine, linseed oil and varnish on the calcimine before he put on the paint. Do you think the job will stand up?

Answer: As you probably know, some unpredictable things happen in this painting business and it may be that the paint job, done as you described it, will last long enough to be worth what it cost. However, the chances are that the paint will fail in the not too distant future. The binder that holds the calcimine to the plaster is strong enough to anchor the calcimine, of course, but when the extra burden of one or more coats of oil paint is placed on this bond, it may prove pretty weak. Even the penetrating size you described wouldn't improve the anchorage. Furthermore, if the present job should hold up, the paint applied the next time the walls are painted would almost certainly loosen the present calcimine "primer".

DELSCAMP FEATURES DUTCH BOY

When a distributor devotes an entire window to a display of Dutch Boy materials he does so with very good reason. When Delscamp Paint & Glass Co., Springfield, Ohio, featured Dutch Boy in the manner shown here, you can be sure that more than mere window dressing was involved. For instance, you know that Delscamp knows good paint, likes to sell paint that stays sold, realizes the importance of painting contractor trade, appreciates the plus value of consistent national advertising. And Arthur L. Stoll, store manager, can take a bow for a good display job.

. . . does it hang heavy over *your* head? Are your estimates too high because your overhead expenses are too heavy? OR DON'T YOU KNOW?

> *You can't estimate accurately unless you know how much it is costing you to do business. You can't know how much it costs you to do business unless you keep a record of all expenses and transactions. You can't cut down your overhead until you see the figures in black on white.*

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